BBC

Christmas issue

DOCTOR WHO

GAZINE™

The **OFFICIAL MAGAZINE**
of the BBC Television series

Panini magazines

ISSUE 507
January 2017

LUCY & GRANT
THE RETURN OF DOCTOR MYSTERIO

FREE GIFT!

DWM is available every four weeks and packed with exclusive content covering the entire 53-year history of *Doctor Who*. Make sure you NEVER miss a copy!

BBC DOCTOR WHO MAGAZINE
EXCLUSIVE PREVIEW! How the Doctor turns up in the brand new spin-off show: CLASS
THE POWER OF THE DALEKS A first look at the brand-new animation!
EXCLUSIVE INTERVIEW! BACK TO LIFE!
JOHN BARROWMAN reveals his secret plans to resurrect Captain Jack once again as TORCHWOOD hits its 10th anniversary!
PLUS STEVEN MOFFAT ■ DIRECTING DOCTOR WHO ■ THE
Writer RUSSELL T DAVIES reveals fascinating new facts about his 2005 classic THE END OF THE WORLD!
POWER! How the Daleks were brought back to life, half a century on!
FURY! Why weed really love to sea this lost classic!
ROUNDELS! The life of Peter Brachacki: the man who built the TARDIS!
HOW THE SECOND DOCTOR'S ERA CHANGED EVERYTHING...
CO5MIC HOBO
CELEBRATING 50 YEARS OF THE SECOND DOCTOR PATRICK TROUGHTON
FREE! DOUBLE-SIDED POSTER!
WIN! DVDs! CDs! BOOKS! METAL MINIATURES!
Is it a bird? Is it a plane? NO! It's the 100-page Christmas DWM!
Fairytale of New York
Super coverage of the magical Christmas Special
THE RETURN OF DOCTOR MYSTERIO
NEW INTERVIEWS! NEW PICTURES! NEW LOOK!

6 ISSUES FOR £19.50

PLUS A FREE MINI TARDIS TALKING SOFT TOY!

TO SUBSCRIBE

CALL 01371 853619

EMAIL drwhomagazine@escosubs.co.uk

or **SUBSCRIBE ONLINE** at www.paninisubscriptions.co.uk/drwho/dw07 (REGULAR ISSUES ONLY)

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Offer valid from 15 December to 11 January 2016. Subscriptions charged at £27.00 every 6 issues following the first 6 issues of subscription. Annual subscriptions usually £72 (regular issues only), or £86 (regular issues plus Specials). For annual subscriptions please visit *www.paninisubscriptions.co.uk/drwho*. UK Bar Rate: **DWM** £78 **DWM** plus **DWM** Specials £96 Ireland Bar Rate: **DWM** £93, **DWM** plus Specials £108. Rest of World Bar Rate: **DWM** £93-£113, **DWM** plus Specials £108-£133. The subscriptions hotline is open Mon-Fri 9am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first. PLEASE NOTE: TARDIS mini-plushes will be sent out to subscribers while stocks last.

PLUS HUGE SAVINGS!

POLICE PUBLIC CALL BOX
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICERS & CARS
RESPOND TO ALL CALLS
PULL TO OPEN
I TALK!
PRESS HERE
ST JOHN AMBULANCE

Available from retailers such
as Amazon and ToysRUs

UNDERGROUND TOYS

Check out the
Underground Toys website at
www.underground-toys.com
to see other mini soft toy characters
to collect, including blue and red
Daleks, Cybermen, and Doctors!
All characters talk and are
available as 4”mini clip-ons
and 9” medium soft toys.

Pull to Open

64
POLICE PUBLIC CALL
PULL TO OPEN

PREVIEW

18 THE RETURN OF DOCTOR MYSTERIO

INTERVIEWS

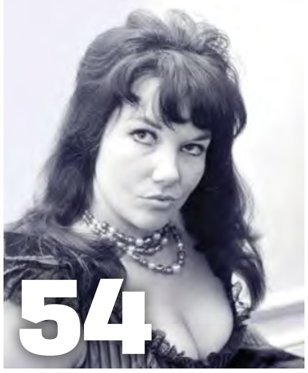
12 MATT LUCAS
26 JUSTIN CHATWIN

FEATURES

42 THE POWER OF THE DOCTOR
54 THE FEAST OF STEVEN
58 REVIEW OF THE YEAR 2016
60 DOCTOR WHO PINBALL

REGULARS

6 ASK STEVEN MOFFAT
7 GALLIFREY GUARDIAN
9 BEYOND THE TARDIS
10 GALAXY FORUM
29 COMIC STRIP *Be Forgot*
50 THE TIME TEAM *The Sarah Jane Adventures* *The Death of the Doctor*
64 THE TIME TEAM *A Christmas Carol*
68 THE FACT OF FICTION *The Runaway Bride*
78 THE DWM REVIEW & STOCKING FILLERS
88 COMPETITIONS
90 CROSSWORD
92 COMING SOON
96 THE WATCHER'S CHRISTMAS QUIZ
98 WOTCHA!



©ANL/REX/SHUTTERSTOCK

Win!
88
90
DOCTOR WHO
TWELFTH DOCTOR & COMPANIONS
TIME VORTEX
THE MINIATURES GAME
TWELVE DOCTORS OF CHRISTMAS
Running Through Corridors
THE HIGHGATE HORROR
THE BEAST OF KRAVENOS
THE LOST ANGEL
MYTH MAKERS
Celebrating 500 Issues

BBC DOCTOR WHO MAGAZINE

EDITOR TOM SPILSBURY **DEPUTY EDITOR** PETER WARE **ART EDITOR** RICHARD ATKINSON
EDITORIAL ASSISTANT EMILY COOK

PANINI UK LTD Managing Director MIKE RIDDELL, Managing Editor ALAN O'KEEFE, Head of Production MARK IRVINE, Production Assistant JEZ METEYARD,
Circulation & Trade Marketing Controller REBECCA SMITH, Head of Marketing JESS TADMOR, Marketing Executives JESS BELL, BECCI ANDREWS

BBC WORLDWIDE, UK PUBLISHING Director of Editorial Governance NICHOLAS BRETT, Director of Consumer Products and Publishing ANDREW MOULTRIE,
Head of UK Publishing CHRIS KERWIN, Publisher MANDY THWAITES, Publishing Co-ordinator EVA ABRAMIK UK.Publishing@bbc.com www.bbcworldwide.com/uk--anz/ukpublishing.aspx

THANKS TO: John Ainsworth, Chris Allen, Ian Atkins, Murray Barber, Alan Barnes, Jonathan Barnes, Ed Bazalgette, Ken Bentley, Richard Bignell, Lisa Bowerman, Nicholas Briggs, David Brunt, Kate Bush, Peter Capaldi, Justin Chatwin, Emma Cooney, Michael Cregan, Barry Cryer, Gareth David-Lloyd, Russell T Davies, Albert DePetrillo, John Dorney, James Dudley, Matt Evenden, Matt Fitton, Helene Fox, Graeme Garden, Peri Godbold, James Goss, Scott Gray, Toby Hadoke, Jason Haigh-Ellery, Derek Handley, Marcus Hearn, Tess Henderson, Will Howells, Nic Hubbard, Chris Johnson, Alex Kingston, Matt Lucas, Pearl Mackie, Jane Mather, Gabby De Matteis, Christine McLean-Thorne, Brian Minchin, Steven Moffat, Kirsty Mullen, Hayley Nebauer, Tracy-Ann Oberman, Barry Oursler, Nicholas Pegg, William Pfutzenreuter, Andrew Pixley, Mark Plastow, Jenna Powell, Simon Power, Emma Price, Jason Quinn, Justin Richards, David Richardson, Derek Ritchie, Edward Russell, Cavan Scott, Michael Seely, Andrew Smith, Norman Stepansky, Michael Stevens, Mike Strizelka, Nicola Walker, Joshua Wanisko, Matthew Waterhouse, Martin Wiggins, Mark Wright, Catherine Yang, BBC Wales, BBC Worldwide and bbc.co.uk

madison bell INDEPENDENT MEDIA SELLING

Like our page at: www.facebook.com/doctorwhomagazine EMAIL: dwm@panini.co.uk WEBSITE: www.doctorwhomagazine.com
Follow us at: www.twitter.com/dwmtweets

ADVERTISING Madison Bell **TELEPHONE** 0207 389 0859 **EMAIL** jack.daly@madisonbell.com **SUBSCRIPTIONS TELEPHONE** 01371 853619 **EMAIL** drwhomagazine@escosubs.co.uk

18

“It’s a slightly different beast. It’s sweet. It’s so sweet. But it’s also what superheroes used to be.”

– PETER CAPALDI, DOCTOR MYSTERIO

26

12

LETTER FROM The Editor

For me, and I’m sure for you too, the *Doctor Who* Christmas Special is always the highlight of the festive season – but this year’s episode, *The Return of Doctor Mysterio*, must be even more keenly anticipated than most, given that it’s our first opportunity to catch up with the Doctor for a whole year.

He’s been quite busy, as it happens. Besides turning up the lights at Coal Hill Academy and fielding a phonecall from Eddie Redmayne, he’s managed to find himself a brand new companion. Yes, it’s the return of the affable Nardole, played by the brilliant Matt Lucas. Matt, a long-time *Doctor Who* fan, is the subject of our star interview this month – and if you think know what Nardole is going to be like, based on his sole previous appearance in *The Husbands of River Song*, then think again. Nardole is far more than just a pretty head, you know! Welcome aboard the TARDIS, Matt – you’re in for some very interesting adventures...

Elsewhere this issue, we revisit various Christmases Past, including Andrew Pixley’s examination of that most mysterious of all *Doctor Who* Christmas episodes: *The Feast of Steven*. Sadly, this 1965 episode is almost certain to never be seen again, but Andrew has managed to bring us the gift of some new festive facts. The episode is notorious for the Doctor’s direct-to-camera message to viewers, but it’s tempting to wonder whether it would have gone down any better had William Hartnell delivered the line with custard pie dripping down his face.

But anyway, as we close the door on 2016, and look ahead to a bright future with the Doctor, there’s only one thing left to say... A happy Christmas to all of you at home!

Tom

Doctor Who Magazine™ Issue 507 Published December 2016 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All *Doctor Who* material is © BBCtv 2014. BBC logo © BBC 1996. *Doctor Who* logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K9 image © BBC/Bob Baker/Dave Martin 1977. Licensed by BBC Worldwide Limited. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. All views expressed in this magazine are those of their respective contributors and do not necessarily represent the views of **Doctor Who Magazine**, the BBC or Panini UK. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. This magazine has been sent into the dark timeline as a special gift to help cheer you all up. Merry Christmas! Newstrade distribution: Marketforce (UK) Ltd 020 3787 9001. ISSN 0957-9818

MIX
Paper
FSC FSC® C010219

Ask STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – the man in charge of *Doctor Who*!

"Jamie Matheson's new episode is scary, funny, has awesome monsters, and a savage line in satire. I love it."

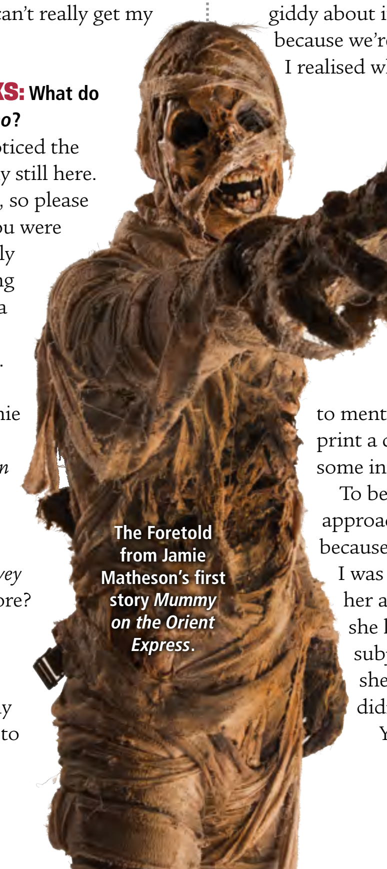
SOME FELLA ASKS: What does it feel like to be leaving?

■ Well, to be perfectly honest, it doesn't feel like anything at all, because I'm not really doing any leaving at the moment. It's full-on *Doctor Who*, like it's always been. Right now, what I'm doing is this: just finished a rewrite on a script, watched some rushes and assemblies, watched an interview with myself for the Brazil screening of the Christmas Special, fretted that one my my eyes seems to be higher than the other, took a casting decision, invented a monster, wondered if my eyes have always been like that or if one half of my head has slipped down a bit owing to subsidence, realised my monster was rubbish and deleted the idea from my hard drive in case anyone finds it after my death, read a BRILLIANT new draft from Toby Whithouse (of *course* he's back), started work on the finale, and found a note on my desk that says, 'Phone Brian Urgent' and realised it's in my handwriting and about a year old.

So, sorry and everything, but I'm still here. People do keep asking how I feel about leaving (all the time actually), but there's no such thing as leaving: there's just making the show. And then, one day, *not* making the show. But that's still several mountains away, so I can't really get my head around it.

SOME OTHER FELLA ASKS: What do you miss most about *Doctor Who*?

■ Well, I don't know if you noticed the answer above, but I'm honestly still here. I'll be here for ages, I'm afraid, so please stop crying. (Oh, that's *why* you were crying – never mind.) No, really and truly, it's hammering along like it ever has. Just watching a stunt/effects scene from the new Jamie Mathieson episode. Oh, this is a stormer of an episode! Remember when Jamie first burst onto the scene a couple of years ago? *Mummy on the Orient Express* and *Flatline*? There was a new sheriff in town! He took the top two spots in the **DWM** *Season Survey* – has that ever been done before? [*You have, on multiple occasions, Steven – Ed*] But despite that, I've continued to like him, and regularly let him out of my garage. And here's something to get you excited – his new one is his BEST one. Yep, they're going to have to build an extension to the *Season Survey* just to fit this one in. It's scary, and funny, has awesome monsters, and a savage line in satire. I love it – can you tell? It's like the best of 'old' *Doctor Who* meeting the best of 'new' *Doctor Who*, and going on a lovely date, with snogging.



The Foretold from Jamie Matheson's first story *Mummy on the Orient Express*.

A NICE LADY ASKS: What are you working on now?

■ Well, I'm still working on *Doctor Who*. I'm running out of ways to say that – still here, still going, still writing. Still humming the theme tune in all my free moments, which my wife finds *so* delightful as she turns up the telly. Look, I'm working right now – just watching an assembly of some of Rona Munro's episode. Yes, Rona's back, and it's about time! If you want to read an account of how I first met Rona, hit your **DWM** back issues cupboard [*see* **DWM** *376 – Ed*]. Russell wrote about him and me making complete fools of ourselves in front of her in Edinburgh, many years ago. *Doctor Who* was just freshly back, and we were still giddy about it (I can say that with confidence, because we're both still giddy now), so when I realised who the nice lady I was talking to actually was, I grabbed Russell from the other side of the art gallery (yep, we know how to party) and we both stood there, bellowing "Rona Munro! Rona Munro!" at her, until she left in fear and a bit of a hurry. We stayed in shame, and agreed never to mention the matter again, except in print a couple of times, and probably some interviews.

To be honest, I was nervous of approaching her for *Doctor Who*, because I was fairly sure she thought I was an idiot. I mentioned that to her at our first script meeting and she looked away and changed the subject, in a manner that suggested she didn't think that at all, but didn't want to gush. Probably.

Rona Munro's début story: *Survival*.

You're going to love this story, though. Again, it's old meets new. And it's warm and wise and lyrical and Scottish – not unlike Rona herself. For those of you who don't know (shame on the lot of you), Rona wrote the very last story of *Doctor Who*'s original run in 1989. *Survival*: a clever and rather haunting story, at the end of the one of the best seasons of *Doctor Who* ever made. After which, the show went off the air for 16 years. I keep telling Rona, if the show's still on the week after her new story goes out, she'll basically be ahead. And she laughs in that very particular Rona way – she doesn't make a sound, and looks slightly irritated.

Now some of you might be thinking, "Hey, isn't the fact that Rona Munro is one of the most distinguished and celebrated playwrights in the whole world slightly more important to mention than the fact that she wrote a Sylvester McCoy story many years ago?"

To which my answer is this: No.

Glad that's settled.

ANOTHER NICE LADY ASKS: In a year's time what will you miss most about *Doctor Who*?

■ Oh, for God's sake!! In a year's time, I'LL STILL BE WORKING ON *DOCTOR WHO*!! I'll be doing publicity interviews for the 2017 Christmas Special. I'll be standing at the press launch, clinging to a wine glass and a sickly smile, watching as people's eyes flick over my shoulder, towards the booming laugh of Captain Chibs. And then of course, that will – for me – be the end. The final end, as Patrick Troughton once said.

For now, though, still here, still loving it, still terrified we'll never get it to the screen on time. This show, even after all this time, is still the most exciting thing I have ever worked on. And hey, I like my new office. It's surprisingly comfortable for a skip and there are regular food deliveries. In my quiet moments, I can settle back and listen to the distant happy chatter of Chris Chibnall and my recent friends. Good times. I wouldn't be surprised if it stopped raining soon.

A very Merry Christmas to you all, and the happiest ever New Year. And please, if you see me in the street, don't be shy – throw some money in the dish. DWM

If you have a question for Steven, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

The Doctor returns!

D*octor Who* returns for its first television appearance for a year on Christmas Day, with *The Return of Doctor Mysterio* scheduled as a key part of BBC One's festive line-up.

The 60-minute Special will be transmitted from 5:45pm on BBC One on Sunday 25 December, immediately after *The Great Christmas Bake Off* (which starts at 4:45pm) and before the *Strictly Come Dancing* Christmas Special (which gets underway at 6:45pm). *Doctor Who* has been afforded a primetime Christmas Day slot for an astonishing 12th year in a row – a record for any non-soap – and is joined in the schedule this year by ratings heavyweight *Call the Midwife* at 8pm, ever-present soap opera *EastEnders* at 9:30pm and raucous comedy *Mrs Brown's Boys* at 10:30pm.

Competition for *The Return of Doctor Mysterio* will come from an hour-long helping of soap opera *Emmerdale* on ITV – the same opposition that *Doctor Who* faced every year in full 'head to head' clashes from 2006 to 2010, as well as in partial clashes in 2012 and 2014.

You can read **DWM**'s preview of the Christmas Special on page 16, while an interview with new companion Matt Lucas (Nardole) is on page 12, and guest star Justin Chatwin (the Ghost) is on page 26.

POLICE PUBLIC CALL BOX

A new mystery for Doctor Mysterio to solve – on Christmas Day!

Meanwhile, as Christmas approaches, work has been continuing apace on next year's new series. With shooting on Episode 5 (by Jamie Mathieson) and Episode 9 (by Rona Munro) completed, the fifth recording block is made up of Episodes 6 and 7. Episodes 8 and 10 are expected to go in front of the cameras early in the New Year, with work on Episodes 11 and 12 rounding off Peter Capaldi's third series as the Doctor.

The new season will begin transmission on BBC One and around the world in the spring.

New Talking Books for the New Year

BBC Audio has announced new titles in its range of *Doctor Who* talking books. Every story is an unabridged reading of a Target Books novelisation.

The schedule is as follows:

- 2 February: *Horror of Fang Rock* (Fourth Doctor) by Terrance Dicks, read by Louise Jameson
- 2 March: *Four to Doomsday* (Fifth Doctor) by Terrance Dicks, read by Matthew Waterhouse
- 6 April: *The Mind of Evil* (Third Doctor) by Terrance Dicks, read by Richard Franklin
- 4 May: *Planet of Giants* (First Doctor) by Terrance Dicks, read by Carole Ann Ford
- 1 June: *Delta and the Bannermen* (Seventh Doctor) by Malcolm Kohll, read by Bonnie Langford

Each title will be available on CD (RRP £20) or to download from *audible.co.uk* (prices tbc).

DOCTOR WHO AND THE HORROR OF FANG ROCK
TERRANCE DICKS
READ BY LOUISE JAMESON
DOCTOR WHO FOUR TO DOOMSDAY
TERRANCE DICKS
READ BY MATTHEW WATERHOUSE
DOCTOR WHO THE MIND OF EVIL
TERRANCE DICKS
READ BY RICHARD FRANKLIN
DOCTOR WHO PLANET OF GIANTS
TERRANCE DICKS
DOCTOR WHO DELTA AND THE BANNERMEN
MALCOLM KOHLL

T IS FOR TARDIS

BBC Books is set to release a *Doctor Who* alphabet book for pre-school children. *T is for TARDIS* will feature Doctors, companions and monsters, both past and present, with retro-style illustrations on every page. The book will be published on 6 April 2017, RRP £7.99.

T
is for
DOCTOR WH
TARDIS

Also new for 2017 is *Doctor Who: Origami*. This book will contain over 30 origami folding projects – including a moving time rotor, a Weeping Angel, a bow tie, and K9. This title, also from BBC Books, will be published on 1 June, RRP £12.99.

STEVEN HONOURED

Doctor Who showrunner Steven Moffat will be honoured at the BFI & *Radio Times* Television Festival in April 2017, where he will he will be inducted into the *Radio Times* Hall of Fame. His induction will take place after a conversation on stage about his career with comedian Frank Skinner.

The festival, which promises a star-studded line-up, will take place from 7 April at BFI Southbank in London. Visit *bfi.org.uk/radiotimestvfest* for full details.

LETHBRIDGE-STEWART

Candy Jar Books has released the second of three novels in the third series of *Lethbridge-Stewart*. *Blood of Atlantis* by Simon A Forward follows *Times Squared* by Rick Cross and is available now for £8.99 plus postage. For details visit *www.candy-jar.co.uk*

LETHBRIDGE STEWART
BLOOD OF ATLANTIS
SIMON A FORWARD

TARDIS AUCTION

■ A replica TARDIS, made by *Doctor Who* fan Jason Onion, will be auctioned in aid of the BBC's Children in Need in November 2017. The police box already has multiple autographs and over the next 12 months will be attending a number of events to get as many signatures as possible. See *tinyurl.com/CiNTARDIS* for further information.

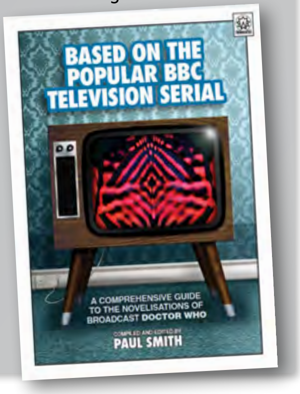
Jason's TARDIS.

CHARITY ANTHOLOGY

■ *A Time Lord for Change* is an anthology published in aid of the mental health charity MIND. It contains short prose and poetry written by actors from *Doctor Who*, including Colin Baker, Terry Molloy and Katy Manning, as well as writers Paul Magrs, John Dorney and Robert Shearman among others. The anthology covers every *Doctor Who* story broadcast on television, from 1963's *100,000 BC* up to 2015's *The Husbands of River Song*. Go to *www.chinbeardbooks.com* for more details.

NOVELISATIONS GUIDE

■ A new, unofficial guide to the *Doctor Who* novelisations of TV episodes, *Based on the Popular Television Serial*, has been published as a PDF by Wonderful Books. This comprehensive reference guide is available now from *www.wonderfulbook.co.uk* free of charge.


BASED ON THE POPULAR BBC TELEVISION SERIAL
A COMPREHENSIVE GUIDE TO THE NOVELISATIONS OF BROADCAST DOCTOR WHO
PAUL SMITH

Leela enters the Time War!

The War Doctor, played by John Hurt, will return in February 2017 in a brand-new box set of audio dramas – and this time a figure from his past has come back to confront him. Leela (Louise Jameson) warrior of the Sevateem, will meet the warrior of the Time War. And she may not like what she finds…

"The idea of having John Hurt and Louise Jameson performing in this fourth set of War Doctor stories was irresistible," Big Finish producer David Richardson tells **DWM**. "They are two of my favourite actors, so to have them firing off each other in some brilliant scripts was wonderful to watch. During one take, everyone in the control room was left in floods of tears. While this isn't the Doctor that we're used to, neither is Leela the woman we once knew…"

"We've got great variety across the stories in the box set," adds script editor Matt Fitton. "At the start, the Doctor and Cardinal Ollistra have been thrown together by circumstances and there's a lovely exploration of their spiky relationship as they try to escape their predicament. There's real emotional heart to the reunion with Leela, followed by an epic confrontation in a pivotal battle in the Time War as we reach the finale."

Casualties of War comprises three full-cast audio dramas, in which the War Doctor and Ollistra (Jacqueline Pearce) are stranded far from their Time Lord forces, with Daleks closing in, destroying all that stands between them. They must call on the help of new friends and old to fight their way back to the front lines.

In *Pretty Lies* by Guy Adams, a war reporter named Schandel may provide the key to their escape, but it is often said that the first casualty of war is the truth. When the choice between grim reality and a hero's story means life or death, will the Doctor allow Schandel to print the legend? Joe Kloska plays Schandel, Mark Elstob is Editor, while Julia Hills plays Sera.

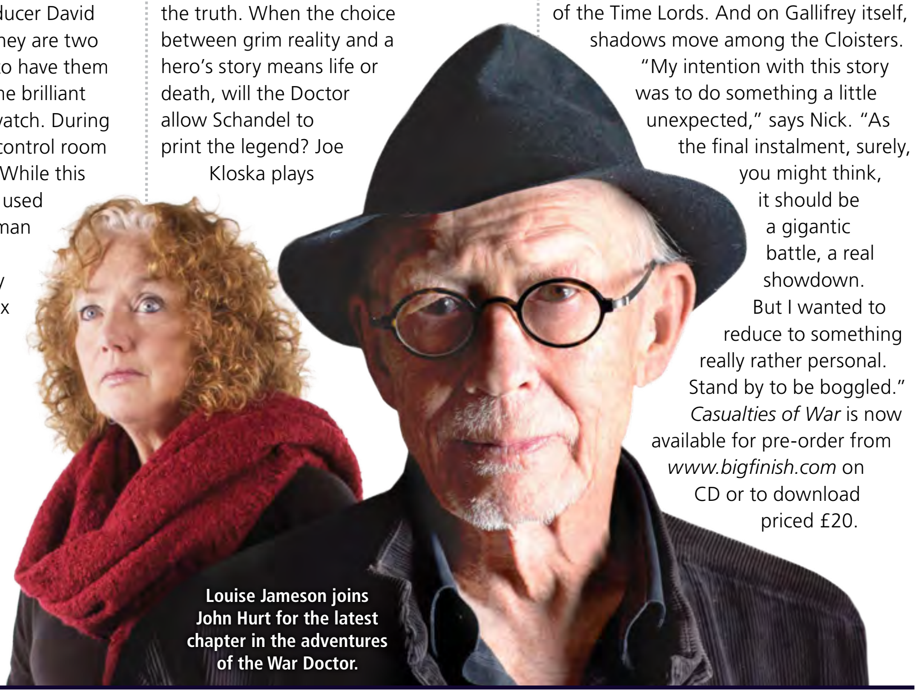
"It's all about heroes in a way," says Guy. "John Hurt is certainly one of mine. As far as the War Doctor is concerned though, he doesn't believe he should be described as one. But what do others think? And what makes them think it? The things he's done? Or the stories they've been told about him?"

The Lady of Obsidian by Andrew Smith sees the return of Leela, as the Doctor seeks help from a shadowy guerrilla force when a Dalek Strike Fleet heads to destroy another defenceless world. Lizzie Roper guest stars as Rosata Laxter, while Chris Porter is Skaul.

Finally, in *The Enigma Dimension* by Nicholas Briggs, the Dalek Time Strategist has a new plan to ensure final victory in the Time War. As its forces gather for a huge assault on the enemy, ahead of the fleet something hovers above the planet of the Time Lords. And on Gallifrey itself, shadows move among the Cloisters.

"My intention with this story was to do something a little unexpected," says Nick. "As the final instalment, surely, you might think, it should be a gigantic battle, a real showdown. But I wanted to reduce to something really rather personal. Stand by to be boggled."

Casualties of War is now available for pre-order from *www.bigfinish.com* on CD or to download priced £20.


Louise Jameson joins John Hurt for the latest chapter in the adventures of the War Doctor.

The DWM Yearbook 2017 hits the shelves!

The latest DWM Special, *The 2017 Yearbook*, is out now. This 100-page issue is packed with all-new exclusive features, photos and interviews, celebrating the very best of the worlds of *Doctor Who* over the last 12 months.

Contents include interviews with *Friend from the Future* director Lawrence Gough; *Class* composer Blair Mowat; audio series director Jamie Anderson; *The Fan Show* producer Chris Allen; *Who's Round*'s Toby Hadoke; and a whole host of people from the crew of *Doctor Who*.

Features cover a look at the BFI event which celebrated the animation of *The Power of the Daleks*; behind the scenes at the Regenerations convention in Swansea; the unveiling of the Jon Pertwee plaque; the changing face of the *Doctor Who* Experience; the Target Books cover exhibition; and much more.

The 2017 Yearbook is available from WHSmith and other outlets, priced £5.99. A digital version is also available for mobile devices and desktops, priced just £4.99 – visit *pocketmags.com* for details.

BBC
SPECIAL EDITION
DOCTOR WHO
THE POWER OF THE DALEKS
NEW LIFE FOR A LOST CLASSIC
CLASS
THE NEW SPIN-OFF
THE 2017 YEARBOOK
COVER STORY
INSIDE THE TARGET EXHIBITION
The essential guide to the worlds of Doctor Who

Beyond the TARDIS

COMPILED BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

PENITENTIARY PETER

■ **Peter Capaldi** narrated BBC One *Children in Need* documentary *Prison, My Parents and Me* on 15 November stating, "I hope that the film raises the profile of those working to support children who have a parent in prison – as well as highlighting what still needs to be done."

GOLDEN ROSE

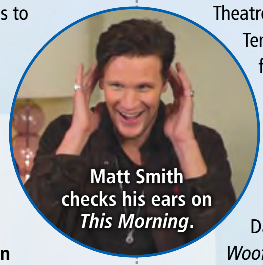
■ On 13 November, **Billie Piper** won Best Actress for *Yerma* at the Evening Standard Theatre Awards, while a week earlier **Douglas Mackinnon** collected Director Film/Television for *Sherlock: The Abominable Bride* at the BAFTA Scotland Awards, attended by Best Actor nominee **Peter Capaldi**. Billie has suggested *Yerma* may return to the Young Vic in 2017 ahead of a Broadway run. **Julie Gardner** was a judge for the Wales Drama Awards in Cardiff on 22 November.

MATT'S PRINCELY LOBES

■ **Matt Smith**, who plays Prince Philip in Netflix's *The Crown*, was comically insulted by *This Morning*'s Alison Hammond on 2 November after she intimated his Prince Philip ears were created prosthetically (*tinyurl.com/MattEars*). Matt joined Lily James for the 3 November Burberry Christmas lights Harrods switch-on, following **Jenna Coleman** attending *The Tale of Thomas Burberry* short film screening at Burberrys' Regent Street store on 1 November.

DOCTOR DON

■ **David Tennant**, who for Radio 4's Robert Louis Stephenson season introduced *The Strange Case of Dr Jekyll and Mr Hyde* and *Kidnapped* on 19 and 20/27 November, played Wiltshire in *Terror in the South Seas* with **Adjoa Andoh** on 4 December and narrated the following week's *South Sea Tales* adaptation. He stars in Patrick Marber's comedy *Don Juan in Soho* at London's Wyndham's Theatre from 17 March to 10 June (*tinyurl.com/DavidDon*). Also treading the boards in 2017 is **Paul McGann**, who will tour as Von Pfunz in 1943 Nazi-occupied Guernsey drama *Gabriel* launching at Richmond Theatre on 28 March. David Tennant has been filming John for the retitled *You, Me and Him* (previously *Fish Without Bicycles*) from which **Peter Davison** has withdrawn due to scheduling conflicts. David narrated short films *Woofering Heights* and *Peer Window*, designed to relax dogs and cats on Bonfire Night.



Matt Smith checks his ears on *This Morning*.

BEHIND WHO

■ *Dick Whittington* stars **John Barrowman** at the Birmingham Hippodrome from 19 December to 29 January (*tinyurl.com/BarrowBirm*), while **Frazer Hines** is the Emperor in *Aladdin* at the York Grand Opera House York until 1 January (*tinyurl.com/EmperorHines*).

FANTASTIC ART

■ **Arthur Darvill**'s musical *Fantastic Mr Fox* plays Southampton Nuffield Theatre until 8 January. Since **DWM** 505, its 2017 tour has added Milton Keynes, Sheffield, Bath, Plymouth, Bradford and Salford with more additions to follow (*fantasticmrfoxlive.com*). In early 2017, **Karen Gillan** will make her feature film writer/directorial début starring in *Tupperware Party* to be shot in Scotland.

WHO THE DICKENS!

■ Radio 2's *Friday Night is Music Night: Merry Christmas!* was recorded at London's Royal Festival Hall on 10 December with **Mark Gatiss** headlining as Scrooge. Meanwhile **Simon Callow** stars in *A Christmas Carol* at London's Arts Theatre until 7 January.

Peter Davison joins the celebrities living a healthy lifestyle in *Sugar Free Farm*.

Peter Capaldi at the BAFTA Scotland Awards.

© BAFTA/REX/SHUTTERSTOCK

STOCKING FILLERS

■ **Freema Agyeman** is Amanita in Netflix's *Sense8* Christmas Special. **David Suchet** is the on-screen narrator in BBC One's *Peter Pan Goes Wrong*. *Rogue One: A Star Wars Story* in cinemas from 15 December is likely to feature footage of the late **Peter Cushing**. Pre-order *The Brothers* Season Four 9 January DVD for **Colin Baker**'s first Paul Merroney appearances.

WAR DOCTOR POETRY

■ **John Hurt** played Siegfried Sassoon shortly before his death in ITV's *The Pity of War: The Loves and Lives of the War Poets* on Remembrance Sunday (13 November). **Christopher Eccleston** joined **Sheila Hancock** for *Radical Readings and Salford Stories 2* at Salford University's Maxwell Hall on 27 November.

SUGAR-FREE DOC

■ **Peter Davison**, who in January appears in ITV's *Sugar Free Farm* Series Two, played Leigh in horror picture *End of Term*, shot in Yorkshire during October and November. Peter will feature in ITV's upcoming thriller *Liar*.

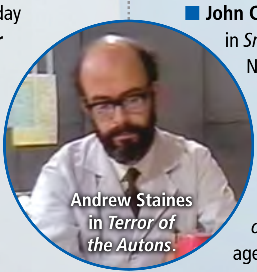
QUICKIES

■ Ahead of the National Youth Music Theatre 40th anniversary gala at London's Adelphi Theatre on 30 October, **Matt Lucas** spoke about his original involvement (*tinyurl.com/LucasNYT*).

In November, *People* magazine named **Maisie Williams** among its *25 Women Changing the World* (*tinyurl.com/MaisiePeople*). **Samuel Anderson** returned as Daniel in Sky 1's eight-part *Trollied* Season Six from 7 November. **Louise Jameson** was a guest on *The Wright Stuff* on 11 November in support of *Rumpy Pumpy!*. In January, Dalek operator **Nicholas Pegg** is a consultant on BBC Two's *David Bowie: The Last Five Years* and an interviewee on a Radio 2 documentary about Bowie's *Life on Mars?*.

OBITUARY

■ **John Carson**, who played Ambril in *Snakedance*, died on 5 November aged 89 and from the same story extra **Patricia Roy**'s passing has also been announced. **Michael Bangerter**, who portrayed Curt in *Planet of Fire*, died on 25 August aged 80. **Andrew Staines**, who was the Sergeant to Benik in *The Enemy of the World*, Goodge in *Terror of the Autons*, Captain in *Carnival of Monsters* and Keaver in *Planet of the Spiders*, has also died. **DWM**



Andrew Staines in *Terror of the Autons*.

Dominic May thanks NGW Ltd, David Saunders, Alasdair MacFarlane, Toby Hadoke, Russell T Davies, Phil Newman, James Moran, Nicholas Pegg, Katy Duncan and numerous *Doctor Who* cast, crew, agents and websites for invaluable input into 2016's *Beyond the TARDIS*.

Galaxy Forum

Your views on everything going on in the hectic world of *Doctor Who*...

Last issue, **DWM** celebrated 50 years of the Second Doctor, which coincided nicely with the release of *The Power of the Daleks* animation...

A 'PAT' ON THE BACK

■ PAUL BOWLER EMAIL

It's a rainy Sunday afternoon, I'm watching *The Power of the Daleks* on DVD, and I'm completely bowled over by how good the animated version of this classic story really is!

The renditions of Patrick Troughton, Anneke Wills, and Michael Craze as the Second Doctor, Polly, and Ben respectively, are very good and serve to highlight what a great TARDIS team they were – even at this early stage of the Second Doctor's era. The Daleks are magnificent in this story too; devious, manipulative and sinister, the animation and lighting effects make them seem more menacing than ever. Full marks and a big thank you to everyone involved.

Star Letter

ANIMATION RECREATION

■ RICHARD THOMAS CHESHIRE

How lucky we are to be fans of *Doctor Who*. We may have many episodes currently missing from the archives, but we have every episode available in some form: audio, telesnaps, publicity photos, Target books and, of course, **DWM**. All of this has built up to the point whereby our favourite show's missing episodes can be lovingly recreated in animation form.

I wasn't old enough to watch *The Power of the Daleks* on broadcast, but because of Graham Strong, Mark Ayres, John Cura and the amazing team behind the new animation, I now feel as though I have 'watched' the story in as close to its original form as possible! It makes me so proud that, almost since the very first episode, we, the fans of *Doctor Who*, drive forward the show itself through our love and care for it throughout its 53 years.

Richard's letter wins him a copy of *The Second Doctor Adventures – Volume 1*. This collection of audio stories is available now from *www.bigfinish.com* priced £25 as a CD set or £20 to download.

■ CHUCK HANSEN ILLINOIS, USA

It's 14 November 2016, and I've just got back from the cinema here in Illinois where I watched *The Power of the Daleks*. This was my very first exposure to the story.

The animation was amazing. The Doctor looked great and the Daleks looked absolutely incredible – truly menacing and frightening! The ability to use the animation to expand the visuals was used to great effect, particularly the scenes inside the Dalek space capsule.

I also noticed that the character of Bragen looked very much like Marcus Scarman from the Fourth Doctor story *Pyramids of Mars*. I checked online and, yes, actor Bernard Archard had played both parts. Now that's pretty darn good; I was able to recognise an actor from an animation of him!

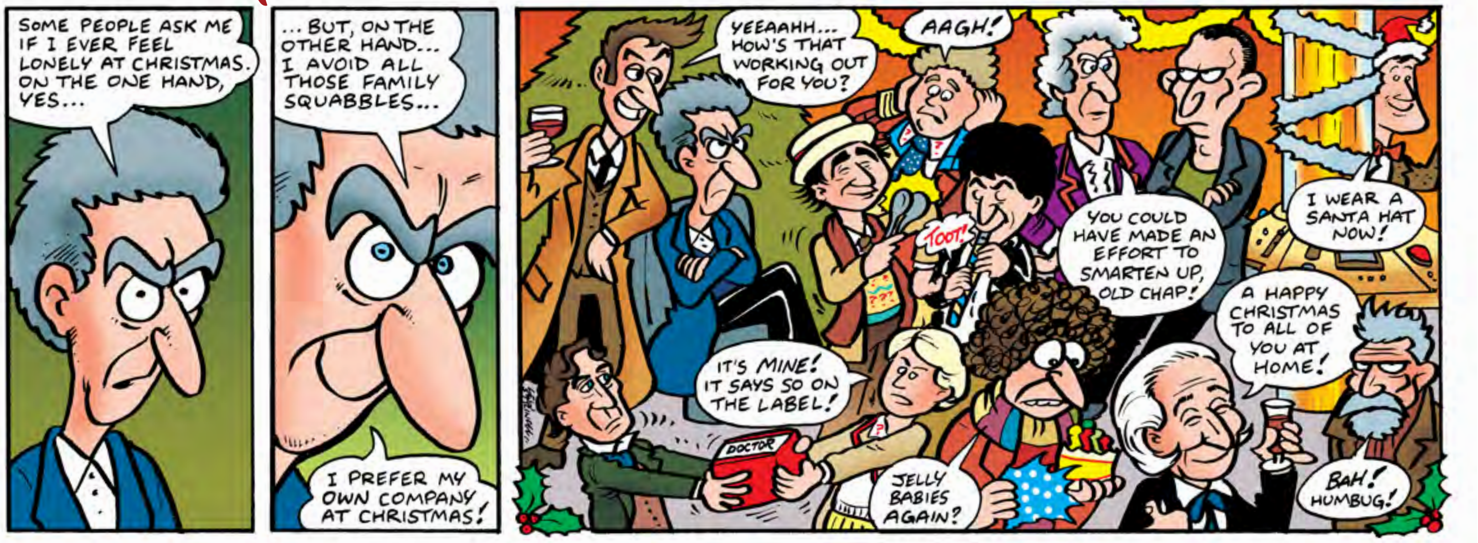
■ NICK MAYS DONCASTER

What better way to start my collection of downloads from BBC Store than with *The Power of the Daleks*? I was there, online, at 5.50pm on Saturday 5 November 2016, 50 years to the minute when it was first broadcast, and made my purchase. A few days later, I received an email to say that I was one of the lucky 1,000 first buyers to receive an exclusive set of *Power* art cards. Result!

As for the story itself – it transported me back in time as effectively as any TARDIS could. I was four-and-three-quarter years old again, watching in awe as the Doctor changed into a different man (with some quite annoying habits, I recall thinking at the time)! It was all there – my memory didn't cheat!

Okay, the animation might be more basic than the CGI we take for granted nowadays, but there was a great deal of gritty realism in there, especially with the Daleks half in shadow, moving so sinisterly; the scenes made excellent use of light and shade. Oh, and the artistic licence with the massed army of newly minted Daleks, all raring to exterminate – I loved it!

THE *Daft* DIMENSION BY LEW STRINGER


SOME PEOPLE ASK ME IF I EVER FEEL LONELY AT CHRISTMAS. ON THE ONE HAND, YES...
...BUT, ON THE OTHER HAND... I AVOID ALL THOSE FAMILY SQUABBLES...
I PREFER MY OWN COMPANY AT CHRISTMAS!
YEEAAHH... HOW'S THAT WORKING OUT FOR YOU?
AAGH!
TOOT!
YOU COULD HAVE MADE AN EFFORT TO SMARTEN UP, OLD CHAP!
I WEAR A SANTA HAT NOW!
A HAPPY CHRISTMAS TO ALL OF YOU AT HOME!
IT'S MINE! IT SAYS SO ON THE LABEL!
DOCTOR
JELLY BABIES AGAIN?
BAH! HUMBUG!

SEND YOUR LETTERS TO... *Galaxy Forum*, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Email: **dwm@panini.co.uk** (marked 'Galaxy Forum' in the subject line), or log on to Twitter and tweet us at **www.twitter.com/dwmtweets**

TERRIFIC TROUGHTON

■ **ROBIN RAY** EMAIL

I have recently watched some Patrick Troughton serials. For some reason, I started with 1969's *The War Games*. Up until then I had thought the First and Second Doctors were rubbish because their episodes were in black and white. But *The War Games* blew me away. It completely changed my view. Tom Baker almost lost his place as my favourite Doctor. The Second Doctor's childlikeness and his seriousness went perfectly together. He blundered into things but always defeated his foe, almost by accident. I think that Patrick Troughton was the perfect replacement for Bill Hartnell.

■ **STEVE TRUMP** UPMINSTER

Growing up in the 60s, I gradually became aware of *Doctor Who* on Saturday nights. Patrick Troughton was the first Doctor I remember. It was the eerie opening credits that gripped me, made me anxious about whatever monsters were about to be unleashed: the Daleks playing trains; the Yeti; bound up in chains coming to life and breaking free; the first Ice Warrior coming to life; the Macra; and best of all, the climax to Episode 1 of *Fury from the Deep*.

Thank you, Patrick Mulkern, in your *Missing in Action* article [**DWM** 506] for completely and utterly capturing all the great things about this classic story which are so cruelly denied to us today. We had a slat-shaped speaker in the kitchen at home, very similar looking to the air vent in the room at the base where Victoria gets locked in when the seaweed comes pouring through. I was terrified of this speaker for a long time after this story was broadcast.

Raffalo: everyone loves a plumber!

It is very difficult to convey to a contemporary audience just what an impact *Doctor Who* monster stories had on youngsters like myself. Episodes received just one showing, which I saw on a poor-quality, small-screen black-and-white TV set which, to me, unaccustomed with mass sci-fi, seemed so convincingly real at the time.

Articles like Patrick Mulkern's really help bring to life what we witnessed, and it was just a fantastic read, which delivered exactly what I recall and more. For me it's by far the best in the series of *Missing in Action* reviews that I have read.

RAFFALO AND ROSE

■ **JOE CASSELS** SAXMUNDHAM

Until Jonathan Morris' well-researched *Fact of Fiction* on *The End of the World* in **DWM** 506, I had no idea that the scene between Rose and plumber Raffalo was a late addition to the episode and was, essentially, padding. Yet it showed us more of Rose's caring nature and set out the revived show's stall with the chilling death of a sympathetic character at the hands of an intriguing menace. It's not surprising that it took me over 11 years to realise the trick, because it was an exquisite piece of craftsmanship. Writer Russell T Davies really was at the top of his game, even this early into the rebooted show. It's no wonder that it was such a success.

UNDERRATED!

■ **LUKE MOLLOY** (20) EMAIL

Wotcha! in **DWM** is the most underrated page in *any* magazine by far! Every month I go straight to the back for a 'History of *Doctor Who* in 100 Objects' which always gets me crying with laughter, as it picks holes in our favourite show in a tongue-in-cheek way. The Ann Talbot revelation in **DWM** 506 was not only bone-achingly hilarious but an absolute game-changer when watching the Davison era now! Keep it up, Watcher!

HERE'S TO THE FUTURE

■ **DAN JACOBS** COLUMBIA, USA

Now that the presidential election here in USA is over, a lot of us are worried and even scared about what might happen next. But I believe that *Doctor Who* fans from America and the UK can find hope together. There is strength in goodness and imagination. And like the Doctor, we are better when we're not alone. As much as I would love to jump in the TARDIS and skip ahead four years, I can't. So to all *Doctor Who* fans out there, let us unite! Let's not let the darkness win. I think the Doctor would want that.

That's all for this year. But keep writing in over the festive season – we'd love to hear your thoughts on *The Return of Doctor Mysterio*! Merry Christmas! DWM

WHO TUBE

This month's pick of *Who*-related videos

■ To celebrate the animated version of *The Power of the Daleks*, *The Fan Show* takes a tour of the planet Vulcan. Go to: **tinyurl.com/FanPower**

■ The Doctor is among a host of TV stars unable to help Eddie Redmayne find Pudsey in a sketch for Children in Need. Go to: **tinyurl.com/CiNWho2016**

■ Christel Dee discusses all things Dalek with Nicholas Briggs – and gets to do the voice! – in *The Fan Show*. Go to: **tinyurl.com/FanDaleks**

■ The *Doctor Who* Experience takes on the *#MannequinChallenge* – but whatever you do, don't blink... Go to: **tinyurl.com/WhoMannequin**

■ Here's Part Two of Babelcolour's off-the-wall *Doctor Who* 'Misinformation Guide'. Prepare to be confused! Go to: **tinyurl.com/WhoGuide2**

◀◀ On this month...

20 YEARS AGO

It's Christmas 1996, and **DWM** is in a festive mood for issue 247...

Doctor Who
Christmas Special!
Who's fooling Who?
Sophie and Sylvester dress for the occasion!

FESTIVE FEAST

■ 'We don't normally "do" Christmas at **Doctor Who Magazine**,' wrote **DWM** editor Gary Gillatt, introducing readers to a unusually festive issue of the mag. 'Last year we just had a token sprig of holly hanging from the editorial – but we suddenly found ourselves in the mood to do something different this time round, hence the festive feast you hold in your hands right now.' The issue included an *Archive* of *The Horns of Nimon* ('a story which could only be more like panto if Lalla Ward and Tom Baker swapped roles'), while the cover featured Sylvester McCoy and Sophie Aldred, who took part in a special Christmassy photoshoot. Rather wonderfully, they dressed in each other's costumes – and they both looked *great*.

THE MOURNING AFTER

■ Elsewhere in **DWM** 247, Gary completed his two-part look at the current status of *Doctor Who*. Resigned to the fact that there would be no further episodes following on from the TV Movie earlier that year, he wrote: '*Doctor Who* fans have got very good at waiting in the past few years. We have, however, also learned that appreciation of *Doctor Who* by no means depends solely upon the production of new episodes. There is still a lot of fun to be had and stories to be told – and **Doctor Who Magazine** will keep the flame burning bright throughout the coming months until, of course, *Doctor Who*'s return. And return it most certainly will. Later or sooner, *Doctor Who* will be back on the air. The central concept is too strong for any TV company to let it slip away, particularly as – in these days of satellite, cable and digital broadcasting – they fight to keep hold of a diminishing share of a fracturing market.' Wise, prophetic words, Gary!

"I'm always checking in with Peter and everyone, going, **'Am I being too silly? Tell me if I'm being too silly!'**"

In a rare, exclusive interview, Matt Lucas explains why *Doctor Who* is good for the soul, and why a Nardole is not just for Christmas...

INTERVIEW BY **BENJAMIN COOK**

Matt Lucas has been here before. The man whom *Doctor Who* showrunner Steven Moffat has described as "one of the greatest comedy talents on planet Earth" is stepping back aboard the TARDIS this Christmas – and sticking around for the 2017 series to boot.

"Well, look, you can't please all of the people all the time," Matt tells me, "and I'm very aware that there is a section of the fanbase – who are maybe small, but certainly outspoken – who don't approve of the idea that Nardole has been brought back. And based on what we've seen of Nardole in *The Husbands of River Song* [last year's Christmas Special, in which Nardole débuted], I do understand that, because it was a broad and brief performance, and it didn't impact massively on the plot. It was very much a Christmas Special kind of character. It was a turn. It was a cameo. It was a bit of fun. Of course, if you performed at that level for the whole series, it would be insufferable. It wouldn't be interesting to me as an actor, but also it just wouldn't fit tonally with the series."

So in this year's Christmas Special, *The Return of Doctor Mysterio*, when Nardole joins the TARDIS' top table, becoming a fully fledged companion, the Doctor's confidant and accomplice, we'll see a greater depth and subtlety to River Song's former lackey. Next year, even more so.

"Of course the series is darker than the Christmas Special," says 42-year-old Matt, "and so across the course of the series it's been exciting and fulfilling for me to get these scripts through, from Steven and from the other writers, which allow the character to retain his absurdity, but also to have a little bit more to him. And he's a bit more proactive. He's a bit more knowledgable. He knows some

secrets. Some people say – I've read on Twitter – 'I quite liked Nardole, but why does he need to come back?' Well, there is an answer. I can't tell you why he needs to come back, but I can tell you that he does *need* to come back. There's a job that needs to be done, and it's not a job that the Doctor can do on his own. Nardole is there to help him. It'll all become clear."

I'm surprised Matt reads Twitter, I tell him. I love Twitter, but it can't half be a cesspool of –

"Yeahhh," he cuts in, "you know, sometimes I do, and sometimes I don't. It depends on my mood, and it depends what I'm up to. At the moment, I'm doing the show, I'm reading scripts, I'm learning lines and filming – also, I'm writing an autobiography [*Little Me: The A-Z of Matt Lucas*, to be released next November] – so I don't necessarily have as much time to engage with Twitter. But I'm a fan of *Doctor Who*, so I'm curious to see what people say on forums *in general* – I don't mean specifically about Nardole – because I still have a lot more to learn about the show. But debate is healthy, and I'm fine with it. I mean, I think I've got off quite lightly; I see what they say about other people."

The Doctor and Nardole look like they've just seen a ghost...

In March 2005, I remember spotting Matt at the press launch for *Rose*, the first episode of twenty-first-century *Doctor Who*, in Cardiff. Until then, I don't think I'd realised that he was a fan.

"Yeah, I watched it as a kid. Tom Baker. Peter Davison. Colin Baker. I was excited when the show returned, and I was married to a Whovian as well –" This is Kevin McGee, who Matt was dating at the time. In 2006, they entered into a civil partnership, but split two years later. "I don't go to many openings or launches of anything. It's very rare. But we couldn't resist a chance of a set visit, and I'd worked with [then showrunner] Russell T Davies on *Casanova* [the 2005 BBC Three drama, penned by Davies, which starred David Tennant as the titular philanderer], so we managed to wangle it."

What kind of fan is Matt, I ask?

"Well, I'm not one of those fans who proves my love of something by telling everyone how much I hate it. That's not me. I enjoy the show. I'm still learning more and more about it. It doesn't matter how much of a *Doctor Who* fan you might be; there's always someone who knows about a million times more than you do."

Growing up in North London, Matt dreamt of being a stage actor in the West End or with the RSC. Failing that, a drama teacher. Or a painter and decorator, which he thought looked fun. "The feeling of celebrity was something I knew as a child, oddly enough," he told *The Sunday Telegraph* earlier this year. "When I was six, my hair fell out because of alopecia. Everyone knew me and would remember me even if they'd only met me once before, because I was the bald kid. Sometimes they looked at me with sympathy, or mocked me – and then I realised I didn't want to be known just for having no hair. I wanted something a bit more fun going on." He found school tough. His dad had been in prison, serving six months for white-collar fraud; his parents were divorced; he had no hair, suffered from asthma, was overweight, and had realised he was attracted to other guys. "Life felt pretty uncertain. But weirdly, when I was on stage, I was more relaxed and in control. I felt at home there... All I wanted to do when faced with a stage was sing, dance, run around, and show off. Shameless, really." ►

He started appearing in school plays, and then at the Edinburgh Festival, and landed his first West End role at 14. At 16, he auditioned for the National Youth Theatre – where he met David Walliams, three years his senior, who would become his comedy partner. Together they'd write and star in Edgar Wright-directed sketch shows *Mash and Peas* (Paramount Comedy, 1996-97) and *Sir Bernard's Stately Homes* (BBC Two, 1998), spoof music show *Rock Profile* (UK Play/BBC Two/Funny or Die, 1999-2009), and later airport-set mockumentary *Come Fly With Me* (BBC One, 2010-11). But their breakthrough hit – and, to this day, best-known work as a double act – was sketch show *Little Britain* (see box, page 16), which started life, in 2000, on radio and made the transition to the small screen three years later. Both incarnations were narrated by Fourth Doctor actor Tom Baker. The Emmy-winning TV version – a worldwide hit, airing in over 140 countries – also starred Anthony Head, from 2006 *Doctor Who* episode *School Reunion*, as the British Prime Minster – Walliams played his smitten aide – and boasted a myriad *Who* references, such as a character named Michael Craze (after the actor who played TARDIS-traveller Ben Jackson in the 60s), and another called Matthew Waterhouse (after the actor best known as 80s companion Adric). Of *course* Matt and David were *Doctor Who* fans.

"Nardole is the first non-human companion in quite a long time... he knows things even the Doctor wouldn't know!"

Although they haven't worked together since *Come Fly With Me* came to an abrupt end in 2011, Matt and David's solo careers have flourished. David is now a successful children's author, TV talent show judge, and wrote – and starred in, alongside Catherine Tate – two series of 2013-14 BBC One sitcom *Big School*, while Matt ("I'm more at peace with who I am now," he told *The Sunday Telegraph*, "and I no longer feel that the stage is the vital means of expression that it once was, even though I still love what I do") pursued a movie career. He played Tweedledee and Tweedledum in Tim Burton's 2010 blockbuster *Alice in Wonderland* (and in the 2016 sequel, *Alice Through the Looking Glass*), lent his vocal talents to 2011 Disney flick *Gnomeo and Juliet*, and portrayed Kristen Wiig's obnoxious roommate in the same year's *Bridesmaids*, as well as appearing in a host of British films including 2013's *The Harry Hill Movie* and Paul Raymond biopic *The Look of Love*, and 2014's *Paddington*, based on Michael Bond's Paddington Bear books, in which Matt played a London cabbie called Joe alongside – guess who? – Peter Capaldi.

"We had one scene together," Matt tells me, laughing, "although we didn't interact. His character [Paddington's adoptive family's scheming neighbour, Mr Curry] walks past my taxi. So the Doctor and Nardole had actually met before *Doctor Who*, inadvertently! I love working with Peter. He's really funny. You know, it's a pretty long old shooting day – it's long hours, and it's hard, demanding stuff – and it's a long series to shoot, but Peter is a really great team leader. He keeps morale up, and he chats to everyone on set, and makes sure everyone's alright, and looks after everyone – and without being a busybody. He's as brilliant off-camera as he is on-camera. He engages with everyone. You couldn't wish for a better person to work with. When they say, 'Don't meet your heroes'... well, real heroes are even better in real life than you thought they might be, and Peter is one of those people."

How would Matt describe the dynamic between the Doctor and Nardole?

"Well, I think the Doctor is very ignorant," he deadpans, "and Nardole knows everything."

I hear rumours that Nardole is a dab hand at flying the TARDIS, too.

"Yeah, I can fly the TARDIS," insists Matt, now fully in character as Nardole, I think. "No problem. Well, there are moments where he kind of tricks me – where the Doctor tricks me – and makes it hard to fly, but generally, if he hasn't been mucking about, I can fly the TARDIS. Yeah, get in with me and we'll go back to a pre-Trump America, if you'd like."

So how does that dynamic change next year, when Bill – played by newcomer Pearl Mackie – joins the TARDIS team?

"I think, if you'll pardon the pun, Bill *earths* us," says Matt, now himself again, "because Nardole is the first non-human companion in quite a long time..." It's true. Unless you count the smattering of Time Lord DNA in River Song. (So who *was* the last non-human TV companion? Do we include Astrid Peth, from 2007's *Voyage of the Damned*? Was Captain Jack human? If so, we have to go back as far as Fifth Doctor compatriot Kamelion, and he was barely in it. So... Turlough?) "Bill is, in many ways, the viewer," Matt continues, "and asks the sort of questions that the viewer would ask. I don't think Nardole always asks the sort of questions that the viewer would ask, because Nardole himself has strange abilities, and strange insight, and knows things that even the Doctor wouldn't know. So Bill is our eyes, and our ears, and our way in. She's a great character. I really think that the public are going to love her.

"Pearl is a very strong actress. She brings a lot of nuance and a lot of texture to the role – and it's great to see, because I think sometimes on *Doctor Who* you're packing so much in... You know, we get these scripts, and they're invariably cut down, and cut down, and cut down by the time we actually come to film the scenes, and you often sort of have to deliver your lines quite quickly to fit everything in." He chuckles. "But Pearl somehow always finds the nuance, and the humanity, and the subtlety in what she has to do. It's a real lesson, watching her at work. She's... if I say 'destined for big things', that makes it sound like *Doctor Who* isn't a big thing, when we all know that if any of us never did anything after *Doctor Who*, we'd still have done the job of our dreams! But I still think, beyond *Doctor Who*, there is so much more that Pearl has to offer."

Nardole and the Doctor first met on Mendorax Dellora, a human colony in the year 5343. River had asked Nardole to find a surgeon to operate on her sort-of-husband King Hydroflax, 'the Butcher of the Bone Meadows', but Nardole recruited the Doctor instead. His bad. The rest, as the cliché goes, is

Nardole helps Grant out with the babysitting.

history. A month before *The Husbands of River Song* aired, Matt tweeted, 'Filming the Christmas *Doctor Who* was a brilliant experience. I should warn you, I am utterly ridiculous in it.' Later, he clarified: 'No, I am not playing the Doctor's mother. How dare you!'

"We wanted someone really fun for the part, as it was a Christmas episode," casting director Andy Pryor told me, in **DWM** 502. "In fact, I was worried that Matt would say no, because I didn't think the part would be big enough for him. Happily, actors tend to see the Christmas episodes slightly differently, because they're much more of an event than your average episode during the run of the series, so Matt said yes. But I had no idea – I don't think Steven did either at that stage – that Nardole would be brought back." Hardly surprising, considering that Nardole was decapitated less than a third of the way into the episode – and ended up as one of two disembodied heads living in an enormous robot torso, formerly of King Hydroflax, working as the, um, head waiter at Darillium's swankiest restaurant. "I was slightly disappointed, if I'm honest, that it wasn't a bigger part," confessed Andy. "I thought, 'Matt will have fun with it, but what a shame that he's only in the one episode.' So it's great that Steven wanted to bring him back."

The showrunner recalled, in **DWM** 503, when it was that he decided to revive Nardole: "When Matt Lucas got in touch saying, 'I loved being in that show. Can I come back?' I sat there thinking, 'Okay, so this guy who's out in LA, being offered every kind of pilot and every kind of career advancement, has basically decided that… he'd rather go to Cardiff and make *Doctor Who*!' I thought, 'He is of my kind. He belongs to our world.' And so now that was an opportunity, given that it was in front of me and possible, I decided to import the best comic timing I've ever seen into *Doctor Who* on a regular basis."

Since home, for Matt, is sunny Los Angeles – where he's lived for a few years now – did he *really* take no persuading to leave behind the Hollywood hills for the Cardiff valleys?

"No, it was the opposite," Matt tells me. "I had to persuade *them* to have me back. I was in America, and there were a couple of pilots – one that I'd been offered, and one that I was going to be offered – and I was very flattered, but you take a big risk when you accept a pilot. Most of the pilots that you do in America don't make it to air. Or, if they do, they only last a handful of episodes. Or maybe they recast you. I mean, the likelihood of being in something that actually gets there is very small. The scripts were fun, but I just thought, 'You know, you've got to take risks in your career, and one day it'll be the right time to do a pilot of something in America, but…' I had said to Steven, 'If you ever want Nardole to come back, I'm definitely up for that,' but that's all I'd said. When they got back in touch with me and said, 'There's two, maybe three [2017 *Doctor Who*] episodes – would you consider doing them?', I said, 'Look, I'd consider doing as many as you'd have me do,' because as well as *Doctor Who* being a fun show to work on and a great piece of television, it's just good to be in something that makes it to air! And lots of people watch *Doctor Who*. It's one of the biggest shows in the world.

"So look, from a financial perspective, if I were in a sitcom and it were a hit, I'd earn more in a couple of shows than I might earn doing a whole series of *Doctor Who*. But I've never done things for the money. I've always done what feels right in my heart, and *Doctor Who* felt like a good job for the soul. I've worked on movies – and they've been fun – and you tell a few friends, 'I've got this job, I'm working with so-and-so,' and a year later they say, 'Oh, when's your movie out?' You say, 'It's *been* out.' That's very common for an actor, that you've been in something and people have never even heard of it. One of the things I like about being in *Doctor Who* is that very few people say, 'What's *Doctor Who*?' Even in America, under Steven's watch, it's become bigger, and bigger, and bigger.

"When I spoke to my agent and said, 'I know there's a couple of job offers here in LA, but I'm being asked to go back and work on *Doctor Who*. How would you feel about that?', I was expecting, 'No, stay, stay,' but actually my agent said, 'That's a brilliant job. Go and do *Doctor Who*. People will see it over here, and it's a great show. People love it.' And I haven't regretted that once. There was a big film recently that was interested in me, and I just said, 'I'm not available. I'm filming *Doctor Who*.' I didn't mind at all. I didn't bat an eyelid. Every single day, even when I'm ill or tired, I go, 'Wow, I'm in *Doctor Who*!' The novelty hasn't worn off. Every day, I think, 'I'm so lucky.' I think of what an impact this show made on me when I was a kid, and I think of people who are going to be really excited for *Doctor Who* when it comes back on, especially as it's not been on for a while, and I'm really grateful and lucky to be part of that."

"EVERYBODY – INTO THE TARDIS NOW!"

Matt Lucas' *Doctor Who* tweets…

- 'MATTSCLUSIVE!!! Hearing strong rumours that Pingu is the new Doctor Who, with the paintbrush out of Morph set to play the sidekick.' (9 June 2013)
- 'Thrilled to announce I'm playing Doctor Who.' (15 June 2013)
- 'Sorry I hit 'Send' by mistake. Thrilled to announce I'm playing Doctor who is incompetent in a forthcoming comedy sketch.' (15 June 2013)
- 'Namedrop alert here, but I once congratulated Daniel Craig on getting the part of Doctor Who, and he done a laugh.' (2 Feb 2014)
- 'Thanks for all your lovely comments *re.* my little turn in *Doctor Who*. Was an honour to be a small part of such a great British institution.' (25 Dec 2015)
- 'Remember – a Nardole isn't just for Christmas…' (14 June 2016)
- 'Just arrived in Cardiff. It's raining & I've got a bit of a sore throat but it's fine because I'm going to see the Doctor in the morning. ;-)' (26 June 2016)
- 'Peter Capaldi might just be my favourite person on the planet. On all planets, in fact.' (22 Sept 2016)
- 'Only the Doctor can save us. Everybody – into the TARDIS now!' (9 Nov 2016, following the US presidential election)

The BBC announced Matt's *Doctor Who* comeback in a press release, on 14 June, that quoted him as saying, "I'm chuffed to bits that Nardole is returning to the TARDIS for some more adventures. I loved acting with Peter, and I'm excited to work with Pearl." The next day, Matt tweeted: 'I'm so excited about these *Doctor Who* scripts, I can barely sleep. I'm a happy zombie. I love how Nardole is becoming more textured.' Two weeks later, vlogging from the set of Episode 1, *A Star in Her Eye*, for the BBC's *Doctor Who* YouTube channel, Matt added: "I'm ecstatic, because it's my first day back… We're here on location today, and look – can you see them? There's the Doctor himself and young Bill! We're at Cardiff University today, doing some running around. That's nice. Trying to keep me fit. Maybe I'll lose some weight. My mother will be very happy."

Then, in October, Matt was a surprise guest at New York Comic Con, taking the stage alongside Peter, Pearl, Steven, and exec producer Brian Minchin. Asked what tempted him back to *Doctor Who*, Matt told the eager NYC crowd: "Well, I love the rain – and it rains a lot in Cardiff. I love the cold weather. I love paying for my own breakfast and lunch! I love all of that." More seriously, he explained what a good time he'd had on *The Husbands of River Song*: "The crew were great, and it was a really great vibe, and actually, you know, the BBC is shrinking, but the scale of *Doctor Who* remains as big as ever, if not bigger… and I thought it would be really exciting to be a real part of it. Also – I didn't know about Pearl at that point, but ►

Nardole enjoys a light snack.

> **"There's a healthy cynicism in Britain, which sometimes spills over into angry cynicism. I love Britain, but I don't love that aspect of it."**

– I'm a really big fan of Peter's work, and have been for a long time, and was excited at the prospect of tainting his career by sticking myself into it!"

Matt confessed that he'd like to come back one day as 60s *Who* villain the Meddling Monk (so speaks a true fan), or maybe 70s companion K9. He raved about regeneration ("As a child, the regeneration from Tom Baker to Peter Davison, I remember being very excited about that, but I love the regeneration from Matt Smith [to Peter Capaldi] – I think it's really beautiful. I must have seen it dozens of times. I often go back to that. There's a real depth to it"), gushed over the TARDIS set ("When you press buttons and things, Peter gets a bit annoyed and slightly pushes you out the way. It's true! It's a great way to wind him up"), and reiterated that reviving Nardole feels different this time. "I've been trying to refine my performance a little bit. There are moments where he is as broad as you've seen him, but a lot of the rest of the time I think he blends into the show a little more easily now."

When I catch up with Matt, I ask him how he enjoyed his New York Comic Con experience.

"Well, there's a different culture in America," he replies, "and it's one of the things I love about living there. There's a healthy cynicism in Britain, which sometimes spills over into a kind of *angry* cynicism. I do love Britain, but I don't love that aspect of it. In America, there's – in some ways – an open-mindedness, and the American tendency is to celebrate success, or to celebrate the things that they like, rather than to look for the flaws. Sometimes Britain is too cynical, and sometimes maybe America isn't cynical enough. Those people that came to see the panel at Comic Con were really, really excited to be there, and happy to be there, and it was just a pleasure to meet them. It felt slightly odd for me, because they've only seen me in *Doctor Who* for 15 minutes, in *The Husbands of River Song*, so I felt a little bit presumptuous in a way. But the people that were there were fans, so it was just great, and their enthusiasm and their support for the show is very galvanising for us. It reminds us how lucky we are to be on the job.

"It *is* cold and wet in Cardiff, and we work long hours, and it's dark when we get up and leave in the morning, and you think of those people there at Comic Con, you think about how much they're looking forward to the show, and it galvanises you. To go and meet people, and connect with them, is a really vital part of the process, I think. You might think that they get more out of it than we do, but that's not the truth at all. In football, when the supporters get behind a team, the team is much more likely to score that goal. Those trips are really important for us, to meet the people who watch the show, because art is a dialogue. You can't just make it in a vacuum. You need to hear and feel what people think of what you do, and what they want to see, and what they don't want to see."

And this time next year there will be plenty of convention-goers dressing up as Nardole, I predict. That duffle coat is character-defining. Like Sherlock's Belstaff 'Milford'. Or Neo's trench coat. Surely, in 2017, the Nardole duffle coat is gonna be *huge*?

"Ha, well, that's partly up to the costume designers," Matt points out.

C'mon, few fictional characters can pull off a duffle coat. It's basically just Paddington Bear, Jonathan Creek, the kid from *Submarine*… and now Nardole.

He laughs. "Nardole does wear different things, but I quite like the duffle coat because, like I say, it's quite cold in Cardiff, so it's good to have something that keeps me warm."

Does Matt get any say in his costume?

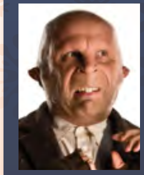
"Occasionally I've made a suggestion. I mean, Nardole has started wearing glasses, and I think that kind of completes the look. They were there as an option for me, but I wear them more often than probably anyone thought I would. The other day, Peter told me that I look like a cartoon character! I was in a bright orange dressing gown. I don't mind what I wear as long as it's comfortable. If I read the script and it says that we're filming outside a lot, I'll be the one who asks, 'Can Nardole remember to wear the bobble hat?' But you have to really engage with that. You can't just decide halfway through filming, 'Oh, I'm going to wear this hat, because it's cold.' If you haven't worn it in the earlier scenes, and you're suddenly in second-century Aberdeen –" he hesitates for a moment, as though he may have revealed too much – "how on Earth did you find a bobble hat? So I have to be engaged with the scripts and think, 'Where are we filming? When? What time of year? And what do I need to be wearing?'"

Well, if nothing else, it gives the cosplayers something to work with.

"Yeah, it's fun. You know, Nardole is generally quite a light character, and I think his costumes are kind of fun and a bit cartoony, and that's fine. The last series of *Doctor Who* was one of the darkest, and so it's nice to have a character there to bring a bit of levity to it. But I'm always checking in with Peter and with everyone else, going, 'Am I being too silly? Tell me if I'm being too silly' – because my instinct is always to be too silly, but what I don't want to do is compromise the world of the show. It's really important to me that whatever I bring to the show fits in as part of *Doctor Who*."

BRITAIN! BRITAIN! BRITAIN! Matt isn't the only *Little Britain* star who's been in *Doctor Who*…

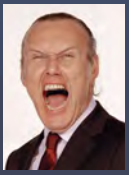
DAVID WALLIAMS Gibbis (*The God Complex*, 2011)



"On a show like *Doctor Who*, I wouldn't want to be treated in a special way. I know I'm well known, but I'm not as important on this set as I might be on, say, *Little Britain* or *Come Fly With Me*. I'm further down the cast list. I shouldn't ever be thinking I've got some kind of status. I'm an actor doing a role…

"Even if this is my only brush with *Doctor Who*, I'll be happy, because I've fulfilled a childhood dream. I'd love to come back, but we'll see. I suppose I could return. I'd love to be a companion, for a series." (**DWM 439**)

ANTHONY HEAD Mr Finch (*School Reunion*, 2006)



Does Anthony ever shudder when he reads stage directions like, 'Mr Finch is splattered in green goo'?

"No, I mean, I shudder when I read lines [in *Little Britain*] like 'The Prime Minister acts out Sebastian's wildest fantasies!' That's slightly worrying. But I couldn't be in this job if I refused to do what the scripts demanded. I did try, very diplomatically, to persuade Matt and David not to make the Prime Minister quite such a gay icon, and not have him dance to the Village People, but they wouldn't have it." (**DWM 370**)

TOM BAKER The Doctor (1974-81), The Curator (2013)

"Those *Little Britain* boys – the things they made me say! Actors die for good lines like those. They knew I could do it absolutely shamelessly. If anyone was outraged, it showed they had no sense of humour. Matt used to direct very carefully indeed. Very demanding. He was really quite serious. But they knew how they wanted it to be. I'd become very fond of them on the radio and we got very close. They were so young, it brought out the kind of paternal feelings in me. I was so proud of them. I liked them so much. I owe those boys a lot." (**DWM 501**)

SUBSCRIBE NOW!

Don't miss any of the **Doctor Who Magazine** Special issues

Save 50%

13 ISSUES & 3 SPECIALS FOR JUST £48*

BBC
SPECIAL EDITION
DOCTOR WHO
MAGAZINE
BBC
SPECIAL EDITION
DOCTOR WHO
MAGAZINE
THE POWER OF THE DALEKS
NEW LIFE FOR A LOST CLASSIC
CLASS
THE NEW SPIN-OFF
THE 2017 YEARBOOK
COVER STORY
INSIDE THE TARGET EXHIBITION
The essential guide to the worlds of Doctor Who

CALL
01371 853619

EMAIL
drwhomagazinespecials@escosubs.co.uk

or **SUBSCRIBE ONLINE** at
www.paninisubscriptions.co.uk/drwhospec/ds07

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Annual subscriptions after 1 year charged at £67.00 for 13 issues + 3 Specials. Offer valid from 15 December 2016 to 11 January 2017. Annual subscription usually £72.00 (regular issues) or £86.00 (regular issues plus Specials). For annual subscriptions visit *www.paninisubcriptions.co.uk/drwho* UK Bar Rate: **DWM** £78.00 **DWM** plus Specials: £96.00. Ireland Bar rate **DWM**: £93.00 **DWM** plus Specials: £108.00. Rest of World Bar Rate: **DWM** £93.00-£113.00 **DWM** plus Specials £108.00-£133.00. The subscriptions hotline is open Mon-Fri 9.00am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

The Return of Doctor Mysterio

Faster than a streak of lightning! More powerful than the pounding surf! Mightier than a roaring hurricane! Here comes the *Doctor Who* Christmas Special...

PREVIEW BY **BENJAMIN COOK**

> **"I'd like to be a superhero and justify my shy persona as being the cunning mask of a part-time god. And I'd like to have a Batcave."**
>
> – STEVEN MOFFAT, WRITER

Sunday 25 December 2016, 5:45pm

A distant planet so far advanced in evolution that it bears a civilisation of supermen: Gallifrey, or Krypton? Nine out of ten **DWM** readers get this wrong!

A lonely god, the last of his kind (sometimes), the sole survivor (depending on who's writing him) of a terrible calamity that wiped out his entire world, who came to Earth with powers and abilities far beyond those of mortal men: Superman, or the Doctor? Nine out of ten DC Comics fans just don't kn–

You get the idea.

This year's ruthlessly entertaining, surprisingly sweet, New York-set, 60-minute Christmas Special, *The Return of Doctor Mysterio*, offers us TV *Doctor Who*'s first proper take on the superhero genre, in particular on our man from Krypton. It begins when the Doctor accidentally turns an eight-year-old boy into a superbeing. The boy's name is Grant. Almost 30 years after the Doctor's *faux pas*, grown-up Grant – a mortal with potential of a superman – is working as a live-in nanny by day, but by night... he's still a live-in nanny. Childcare is a round-the-clock commitment, okay? Also – oh yeah – he's a masked vigilante: a crimefighting, caped crusader, dealer of justice, defender of the weak, and righter of wrongs. Holy cats!

But the Ghost – that's what he's called – is a superhero with a twist: "Our superhero arrives in a world where there are comicbooks," explains showrunner Steven Moffat, who wrote this episode, "and he is a consequence of those comicbooks. Normally, superheroes and comics take place in a world where there is no such fictional construct. But, in our world, Grant is deliberately fashioning himself after superheroes he's read in comics – so he's got the classic powers, and the classic costume, because he's consciously aping that."

Could there *be* a more opportune time for *The Return of Doctor Mysterio*? The superhero movie's popularity is at an all-time high. "As a genre, it's in terrific shape," agrees Steven. "I've heard some people complain about how many there are of them, but I just keep thinking, 'No, they're *incredibly* good films.' Even the ones I don't like as much, I think, 'But they're terribly ►

◄ well done. Very good performances, witty dialogue, good action...'" And Steven has a confession to make: "I would just like to secretly be a superhero," he reveals, "and justify my mild-mannered, shy, socially inadequate persona as being the cunning mask of a part-time god." Wow. Okay. "And I'd like to have a Batcave."

What would Steven's superpower be, to better aid him in his never-ending fight against the forces of evil?

"Flying would be awesome. Obviously, everyone would love to fly. But X-ray vision sounds a bit pervy to me, so I don't think I'd like that; that'd be too much of a temptation. I'd have to keep turning it off. Um..."

Isn't *scriptwriting* the real superpower, Steven?

"No," he shoots back faster than a speeding bullet. "Not really. I don't think it'd impress people who can leap buildings in a single bound."

Is the Doctor a superhero, I ask?

"He's not in the grand tradition of a superhero at all, because he doesn't have a secret identity; he's the Doctor all the time."

Surely we just don't know the Doctor's secret identity. It's a mystery. *Un misterio*. Doctor... who?

"But a superhero, by definition, has identified himself as a hero," persists Steven. "They've said, 'I am a hero. I am here to save the day. I am a professional. I am Batman, and I keep Gotham safe,' you know, all that, whereas the Doctor isn't like that at all, really. He's not deliberately setting out to be heroic; he's trying to have lunch with Marie Antoinette, or go and look at some steam engines. He just gets distracted along the way. Because he's a good man, he can't help himself from saving people."

"In a comicbook, you know what you'd be called?" eight-year-old Grant tells the Doctor, in this Christmas Special. "Doctor Mysterio!"

"I like it," replies the Time Lord. "I'll have that!"

In fact, *Doctor Misterio* is the translated title of *Doctor Who* in Mexico. "Peter Capaldi loves *Doctor Misterio*," explains Steven. "The moment he learnt of that title, he wouldn't stop saying it, so I called the Christmas Special that, because it does sound like the comicbook version of *Doctor Who*. I put it in the show so that Peter gets to do his 'Doctor Mysterio!' on camera."

Young Grant meets Doctor Mysterio!

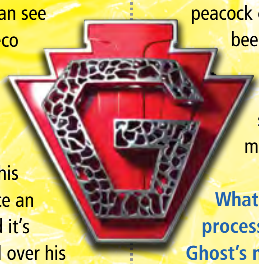
COSTUME DESIGN HAYLEY NEBAUER

Hi Hayley. The Ghost is described in Steven's script as 'a well-muscled man in a dark, tight-fitting costume with a fluttering cape and half-mask. Halfway between Superman and Batman, a letter G on his mighty chest.' Did citing those legendary DC superheroes make creating the Ghost's costume easier or more daunting?

"As a big superhero fan, I was very excited about the references. It could be seen as a challenge – to create something that references such striking, well-known characters – but the opportunity to create a brand new superhero from scratch was the thing I was focussed on. You never know whether something will be iconic. That's for other people to decide. And I tried not to worry about the comparisons, as everything you make gets compared to something. I tried to pin down what was iconic about the best-loved superheroes, how they have been restyled in contemporary adaptations, and then think about what we take from that – as well as what we could achieve with limited time. It was so, so much fun to undertake."

You had to balance the retro, nostalgic vibe of a fully-fledged super-suit, evoking iconic heroes from 1940s, 50s comicbooks, while still fitting a present-day New York setting. No biggie!

"As the Ghost was based in New York City – and we wanted him to have a classic superhero feel – I wanted his design to relate to something of the city's iconic Art Deco architecture, so I used the Art Deco 'fan' motif throughout his costume. You can see the stepped Art Deco fan on the badge on his chest, on his shoulders, on his boots – the angled shapes on his mask also reference an Art Deco fan – and it's digitally printed all over his suit in micro detail, so his design is very much rooted in his city. To keep a contemporary superhero feel, I added 3D printed forms on the badge, a solid armoured chest with sharp, contemporary angles, and some fine-detailed finishes that stopped his costume from appearing flat on camera – a slight metallic sheen in jade and midnight-blue tones was worked through everything, so it really caught the light."



The Ghost's costume is sort of the comicbook superhero version of the Twelfth Doctor's outfit in this episode, right? Or am I reading too much into it?

"There wasn't a connection between the design of the Doctor and the Ghost, but I did want them both to be really sexy and badass, so I guess the connection is the intention. I love blues and greens, and I'm always amazed that, while blue is often used on superheroes and green is hugely used on some well-known characters, those magical shades between the two – jade, turquoise, kingfisher, and peacock colours – haven't been used a lot on superheroes. To me, they're some of the most magical colours."

What was the design process behind the Ghost's mask?

"I wanted it to be a little more than just an eye mask, but didn't want a full face and head covering like Batman, as Justin [Chatwin, who plays adult Grant/the Ghost] has great hair. Everyone agreed that it'd be great to have his hairstyle change from when he's Grant to when he's the Ghost, so I didn't want to cover that.

And the 'G' on his chest?

"The 'G' started as a simpler graphic, but I expanded it to fit more with the shape of the badge – so that it was more of a graphic than just a font letter – and this referenced how Superman's 'S' fits into his chest shield, so it plays to what the audience knows and recognises from classic superhero design."

Knowing that Justin would have to spend several days in the Ghost suit, how comfortable could you make it, without compromising your design vision?

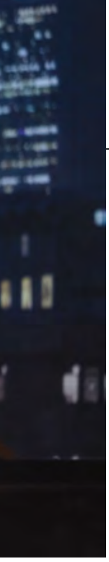
"I had two sets of the Ghost costume made: one for Justin, one for a stunt double. They're made from many natural and synthetic materials – leather, lycra, polyurethane, and more. We needed to build harnesses into them both for flying, wire work, *etc*. Costumes like this always require some 'teething in' and working out the bugs once you get beyond a brief try at the fitting and into the actual all-day wearing of it. Once Justin got into wearing it, he had an allergic reaction to one of the chemicals used in making the suit, so we had to remake part of it on the spot – and make a few new copies of the mask to tweak the fit – but Justin was fine, and everything worked."

And what drives Grant's wardrobe? Did his 'incognito clothes' need to feel as if they belonged to the same man as the masked vigilante?

"Grant and the Ghost are as different from each other as Clark Kent and Superman – but Grant isn't Clark Kent at all. He's not a career professional. He's not corporate. He's a likeable, relaxed, geeky, friendly guy who isn't overflowing with confidence, but knows what he likes. I wanted to make Grant look great, but be much more down-to-Earth than the Ghost. He's not putting on a facade or an appearance; he's just Grant, and that alone made him special. So I went with some classic looks: checked shirts, geeky, printed t-shirts, his childhood dressing gown... He wears what he likes and, to be honest, doesn't think about it too much, but he still looks great."

How much artistic freedom do you have working on *Doctor Who*? Are you often told that you can't do something? Had you suggested that, say, the Ghost wear his underpants on the outside of his costume, would someone have said, "Hayley, hang on –"?

"There's definitely a line that, if I cross, someone will call me out on it – I think that's a good thing! – but I'm given a huge amount of freedom, and everyone is encouraged to let their imaginations run wild, and to share their ideas and thoughts. Yes, if I try to put the Doctor in a pink boiler suit or a fur coat, someone will definitely call me on it – but, if you keep trying new ideas without being too crazy or self-indulgent, that's really encouraged and supported."



"How you doing? All right? Good to see you." Peter Capaldi – valiant defender of truth, justice, and the Gallifreyan way – is going in for the hug. The Doctor does hugs now.

His coat feels all soft and velvety, I tell him post-embrace.

"Ohh, you can touch that," says Peter. So I hug him again.

It's a new coat, right?

"Yes, it is."

And… it's black.

"Yes. It's black. Black*ish*."

Investigative journalism at its finest there. In the times of fear and confusion, the job of informing the public is the responsibility of **DWM** – a great metropolitan magazine whose reputation for clarity and truth has become a symbol of hope for *Doctor Who* fans everywhere. As such, this mild-mannered **DWM** reporter has snuck into the New York head office of multinational corporation Harmony Shoal. 'It's the kind of office block you could rule the world from,' says Steven's script. A mighty-looking skyscraper in the middle of New York City, serving as the headquarters for a shadowy force that wants to rule the world. Or tear our planet apart. Thank goodness this is the preserve of sci-fi.

So what *is* Harmony Shoal up to? A little more digging (I read the rest of the script), and I discover that it's the foremost innovator in science and technology the world over. Massively wealthy, too. So rich, in fact, that the corporation has moved its New York high-rise to Cardiff. It's all a front! On the outside, it's the Royal Welsh College of Music & Drama, in broad daylight – but inside it's the hundredth floor of Harmony Shoal's New York office, just after midnight. What the –?!

"It's a lot of fun," says Peter, when I ask him what he makes of it all. "What great fun for Christmas Day! The Christmas spirit."

"Does this feel much lighter than normal episodes?" asks Nardole actor Matt Lucas [interviewed on page 12], joining us on Floor 100.

"Well," says Peter, "the episodes vary, don't they? Some episodes are lighter, and some episodes are heavier, and some episodes are like this. I would say it's lighter. It's a slightly different beast. It's slightly more kind of fun."

> "*Superman* is the movie they're going with. The first one… the spirit of all those wonderful Christopher Reeve films."
>
> **PETER CAPALDI, DOCTOR MYSTERIO**

"Oh," says Matt, "it's my favourite script of all of them, actually. So far." They've shot Episodes 1, 2, 3 and 4 of next year's series already, before they stared work on this Christmas Special. "I like them all, but this was the one that I really…" He trails off as he spots Lucy actress Charity Wakefield sat on one of Harmony Shoal's cream sofas. She's running through her lines. "I love *their* story," Matt says. He means investigative journalist Lois La – I mean Lucy – and Superma – er, the Ghost. "It's delightful, isn't it? It's fun."

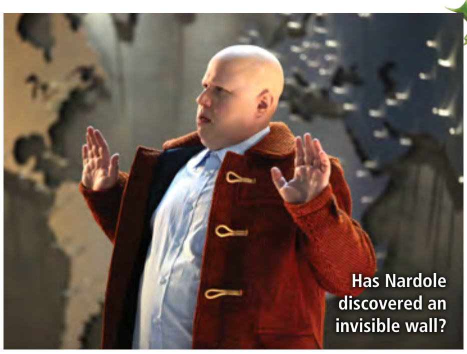
"It's sweet," nods Peter. "It's *so* sweet. But it's also what superheroes used to be."

"Yes, they're all very po-faced now."

"Well, po-faced and very dark."

This Christmas Special is more Marvel than DC, then?

"It's more Christopher Reeve," replies Peter, referring to the first big-budget *Superman* film, in 1978, starring Reeve and directed by Richard Donner, and its three 1980s sequels. "That's the movie they're going with. The first one. In fact, the spirit of all those wonderful Christopher Reeve films."



Has Nardole discovered an invisible wall?

So is Justin Chatwin [interviewed on page 26] – *aka* the Ghost, *aka* grown-up Grant – decked out as a full-on superhero? Does he get a mask? What about a cape?

"Apparently," says Matt. "He's got the whole costume."

"That's how he got the job," teases Peter. "I'm looking forward to seeing it."

The Return of Doctor Mysterio is directed by Ed Bazalgette, who oversaw 2015's *The Girl Who Died* and *The Woman Who Lived*. "I dearly loved the episodes that we did last year," he tells me. "I think they had a lot of scale and ambition. But the Christmas Specials are right up at the top of the tree in terms of the attention they get and the expectation that people have for them. The stakes are higher. It's such an event in the TV schedules. So much of what we watch has become a moveable feast, but the *Doctor Who* Christmas episode is still a landmark. It's an institution. It's part of Christmas, and it's a fantastic experience, if it comes your way, to be asked to do it." ►

Aleksandar Jovanovic plays the sinister Dr Sim.

Lucy and the Doctor find themselves in big trouble.

WIll mere bullets really be effective against the Ghost?

Grant and Lucy have some unwelcome company.

◄ When Ed was first approached to direct this episode, the script wasn't finished. "But Steven talked me through it, and I guess – God, it sounds so on-message – the overwhelming sensation was, 'This sounds amazing.'" The script itself was "a real page-turner. It had references back to the Doctor's first encounter with Nardole, and it had a tinge of the sadness that the Doctor felt from that 24-year night with River Song, so it had its *Doctor Who* lineage neatly embedded, but also it came with lots of lovely little Easter eggs from the superhero world, like Lucy's line, 'Go get 'em –!' You just want to go, '– Tiger!' [*Often said by Mary Jane Watson to Peter Parker, aka Spider-Man, before he heads off to fight crime – Ed*] When I was growing up, the film on Christmas Day would often be something like *Superman* – so to be doing a sort of superhero homage in *Doctor Who* on Christmas Day, it feels like such a perfect fit."

Is that why he's going for the style and tone of Richard Donner's brighter, warmer *Superman*, rather than the documentary-style realism of Zack Snyder's more recent efforts?

"Yes, it's a classic take on superhero movies, so we were definitely looking back to the first Richard Donner film in particular. Also, we talked a lot about the Sam Raimi *Spider-Man* films [2002's *Spider-Man*, starring Tobey Maguire, and its 2004 and 2007 sequels] – in terms of that Peter Parker character, and Peter Parker evolving into Spider-Man. That was a fantastically useful jumping-off point. Also, the beauty with which that relationship between him and MJ [Mary Jane] is articulated through those films."

Steven's best-known relationship-centred sitcom, *Coupling*, aired on BBC Two from 2000 to 2004. *The Return of Doctor Mysterio* is, I'd argue, his most *Coupling*-like *Who* script to date. "It's basically a relationship comedy," Steven agrees, "but that didn't come from an attempt to resurrect my *Coupling* days; it came because I think that's what Superman is – and we're doing a sort of riff on Superman," he clarifies, in case you still hadn't figured that out! "It's a complicated relationship. It's a love triangle for two. It's not even that well-concealed a metaphor for relationships, is it? All the confusions, all the secrets. I mean, it lends itself to farce – there's quite a lot of farce in the Christopher Reeve *Superman* movies – and the idea of having a secret identity, being two people, two people who know the same person, two people who are in love with the same woman.

"Grant is in love with a woman who's in love with – or is at least very attracted to – his alter ego. *That's* what I love. It's glorious. And it's why those Christopher Reeve movies work so well: they're all about Clark Kent. When they forget that, it gets boring. Superman is definitively boring. The superhero is always the boring bit; it's the guy under the mask who's interesting."

> **"The superhero is always the boring bit; it's the guy under the mask who's interesting."**
>
> **STEVEN MOFFAT, WRITER**

"Definitely *Coupling* was something that was very much in my mind," takes up Ed, "on *The Return of Doctor Mysterio*. When *Coupling* was on, our kids were tiny, and *Coupling* was, I think, the Friday-night treat [*Series One aired on Fridays; Series Two to Four on Mondays – Ed*]. We'd just manage to get the kids to bed, then we'd go downstairs and split our sides watching *Coupling*, and look back fondly on the time when we would be having fun and hanging out with our friends, before we had kids.

"The other, slightly more tangential point of reference, for me, was *The Odd Couple* [Paramount, 1968] – the Jack Lemmon/Walter Matthau film – particularly in the scene where Lucy comes home to discover the Doctor and Nardole in her apartment. I wanted to make it as 'Hollywood screwball' as possible. That started with the design of the apartment. I went through lots of references with Michael [Pickwood, the production designer], to try to recreate that sort of classic New York apartment that probably exists more strongly on film than anywhere. We didn't look at any real New York apartments; just at film renditions. There's a great one in *When Harry Met Sally* [Columbia, 1989]. Also, weirdly, the *Rosemary's Baby* [Paramount, 1968] apartment, in terms of being able to see through from one room to another." Although recorded in Cardiff, with a couple of days' shooting on the New York set at Bulgaria's Nu Boyana Film Studios, *The Return of Doctor Mysterio* is "New York through and through," says Ed.

"How long do we have to shoot this scene?" Matt asks the director.

"Not as long as I'd like," admits Ed. "We have today, and a bit of time tomorrow."

This is the scene – a sneak peek of which aired on BBC One in November as part of *Children in Need* – of the Doctor, Lucy and Nardole inspecting the bas-relief map of Harmony Shoal institutes, through to the Ghost's entrance and his confrontation with the sinister Dr Sim (played by Aleksandar Jovanovic). Ed demonstrates how Nardole should step calmly into shot, explaining, "He's just come from the restroom."

"You don't *really* see where he's come from, do you?" Matt exclaims.

They rehearse the first chunk of the scene. Then Peter asks: "Is it a known fact that Harmony Shoal has headquarters in all those cities? Does Nardole know?"

"We need to share a look," suggests Matt. "We can do it all in a look."

"Very good," says Ed. "This is going to be fantastic. Okay, let's have another stagger-through."

It's almost time to reveal the Ghost – tap, tap, tapping on Harmony Shoal's window, from the outside. "The way you're playing it," Ed advises Peter, Matt, and Charity, "you're momentarily caught in the headlines." He offers them an eyeline: a skyscraper on the diorama of the New York skyline.

Matt is puzzled. Which tower?

"I'm shortsighted," he says, apologetically, "so I couldn't see it even if I *knew* which one." A beat. "Also, I'm gay. Yeah. It's because I'm gay."

They go for a take. Then another. But they're holding out for a hero. It's time to bring on the Ghost. "I'd like to welcome Justin to the set," announces Fletcher Rodley, the first assistant director. Justin gets a round of applause as he strides onto the set in his superhero costume. "This is our Ghost." Today is Justin's first day on *Doctor Who*. The Ghost will get us in the Christmas spirit.

It's the Ghost!

... alias Grant, the nanny.

"Oh wow," says Peter, eyeing him up. "Very cool. That's great. Do you have a mask?"

Justin nods enthusiastically. "You can only see my mouth, eyes, and hair."

"Good," says Peter. "Gotta keep your hair."

"I think it works," says Justin, putting on the mask. "It's a really great outfit."

Asked about the dual nature of the Grant/Ghost role, Ed says: "Justin brought so much to it. Some of the more hapless Clark Kent moments were certainly in mind, and that Tobey Maguire kind of hopelessly innocent tone that they had in *Spider-Man*. We discussed making Grant, at times, really quite hopeless, but also that tentativeness and slight shakiness of character that Justin brought to it and I really loved. In terms of the costume [see box, page 20], the important thing was to have Grant looking low-key and, I guess, a tiny bit shambling – baggy t-shirts, lumberjack shirt, everything all a bit sort of untidy and unformed – and that contrasted really nicely with the power and the presence of the Ghost outfit. And of course the glasses were brilliant, to help the conceit of 'How could Lucy possibly not realise it's the same person?'"

"The fact that Superman can disguise himself with only a pair of glasses is the most poetic thing in the world," opines Steven. "I just love it. It's all so ridiculous: a woman who can't work out that these two identical people are the same person, even by the longstanding superhero tradition that the disguise must be rubbish. Listen, you would recognise anybody in those appallingly poor disguises. Obviously Clark Kent is the most extreme, and therefore the best, example, but you couldn't disguise yourself in a Batman outfit either. Anyone who knew you would know it was you instantly. It's not hard. I don't really understand why no-one knows that Batman is Bruce Wayne, given that Batman has to drive back to his house! I love all that."

I connect more with Lego Batman.

"Lego Batman is closer to what we want from Batman, isn't it? We just want it to be fun. He's a billionaire with a Batcave and a Batmobile. It's not a bad life. He should stop sulking."

Growing up in the 1990s, one of my favourite TV shows was *Lois & Clark* [ABC, 1993-97] – renamed *The New Adventures of Superman* when it aired on BBC One – starring Teri Hatcher and Dean Cain.

"I loved it too," says Steven. "It still stands up really well. It's a good show, the two leads are wonderful, and there's a lot of very funny writing in it. The writing is good."

But it stopped being as good, I thought, in the third season, once Lois learnt of Clark's true identity. Does Superman work best when –?

"– Lois Lane doesn't know?" cuts in Steven. "I mean, that's the classic form of it. The end of the story shouldn't be Lois Lane finding out. The story is all but over then. They do that perfectly in the first two *Superman* movies, don't they? They have the whole story of her finding out, and then having it taken away from her again, because it has to reset to that. Actually, we've just had to do a reshoot, which was hilarious, because we realised there's a scene where the Doctor flicks through a Superman comic, and I hadn't really paid attention to what was in the comic. When I ►

VFX JENNA POWELL & MURRAY BARBER

Hi Jenna, hi Murray. The tagline of Richard Donner's 1978 *Superman* movie [*which won an Oscar for its visual effects – Ed*] was 'You'll believe a man can fly'. VFX technology has moved on a lot since then, but are any of the same techniques used to make a 2016 audience 'believe'? Is there still a lot of work on wires, for instance?

"Apparently, one of the wire men on *The Return of Doctor Mysterio* – Bob [Schofield] – actually worked on the original 1978 *Superman* film! So yes, we used wire work on the Ghost to make him fly. Whilst the technology to create the backgrounds and the tools to help bring out the fine detail of the actor from the greenscreen has evolved, the practical element of the actor is just as important as it ever was. Justin's performance on wires was key to helping us work up the digital effects on the rest of the picture."

How closely did you work with the practical effects teams and stunt co-ordinators on the flying effects – so that the switch between live-action and digital would be near-as-dammit seamless?

"Interaction is vital to integrate the actor with the CG background. The audience has to believe that he is actually in the environment, otherwise the 'magic of the impossible' is lost – so simple practical techniques are still the best. Wind interaction that impacts on his hair and clothes along with separate wires to move his cape, plus good interactive lighting, are all key factors to giving us the basis on which to build."

Presumably you storyboarded all the flying sequences, or arrived on set with pre-vis mock-ups?

"Yes, all of the flying sequences were storyboarded and planned in detail ahead of the shoot. There were very few modifications made on set, although we did experiment with additional shots with more swooping moves and different frame rates."

Ed, the director, said, "We tried to go for more and more low-tech solutions. To keep it all low-tech means that we're able to spend more time filming." How far has the VFX-animated action driven camera movements in *Doctor Mysterio*, or vice versa?

"We worked closely with Ed and Pete [Bennett, the producer] to plan all the shots and work out how best to compose each one. The process is quite collaborative – and involves a lot of tea! We discuss each shot as described in the script, and Ed explains how he visualises it, then we talk about how we can achieve that ideal. Sometimes it does involve changing the direction a camera moves so that we can work most effectively. We were slightly limited on this one, because we didn't have the budget for a motion-control rig [supporting a motion-control camera, controlled by a computer, which can precisely duplicate the same movement repeatedly], but equally it means you just have to think more creatively in how you move the camera."

How straightforward was recreating New York City digitally? That skyline is so well-known. In some ways, you've less leeway than when creating new alien planets.

"The great thing about recreating New York is that there's a lot of reference to utilise. Also, we had the advantage of a member of our crew going to the city and shooting us specific views, which proved to be invaluable. We're particularly pleased with the 'environment 'work on this episode, but really we're proud of all the shots – and our team – for producing the standard of work that they have in an incredibly short amount of time."

In Australia, the US, and Canada, *The Return of Doctor Mysterio* will air in cinemas. Knowing that the VFX has to stand up on the big screen must be a little scary...?

"It certainly adds pressure. Everything has to be of a higher standard to hold up to the big screen. Working within a TV budget and schedule makes it much tougher. But we've done it before – for example, on the 50th anniversary episode, *The Day of the Doctor* [2013] – so we know what to expect."

The view from the monitor.

Lucy enjoys dinner with the mysterious Ghost.

Hope it's not the Christmas turkey that's on fire.

◄ looked at it in one of the last cuts, I said, 'Hang on, hang on, this is one of the comics where she knows! She's referring to the fact that she knows. We're going to have to reshoot the comic.' So we've just done that. We've just had a different version of the comic put in. But what a mistake! She can't ever know. That's not the story."

Was Steven a comicbook fan as a kid?

"To be honest, I wasn't. I liked comics, the way kids do, but I was never dedicated to them in the mad, list-making way that I was to *Doctor Who*. I enjoyed them the way I enjoy *Star Wars*, the way a normal person does, as opposed to the way a drooling obsessive does. I rank it, below my drooling obsessions, as a genuine enthusiasm – which most people have of superheroes and comics. They're lovely. And I will make a point of seeing every superhero movie, because that's my kind of thing, but I couldn't give you all the facts or details about them – which is sometimes a useful perspective to have on a thing. I have to force that perspective into my brain on *Doctor Who*, because *Doctor Who* is aimed at people who think of it as that loveable children's show that adults adore. I've got to take away my fan brain that thinks, 'No, it's a proper science-fiction series and full of adult drama.' Is it? No! It just isn't. And it's absolutely fine that he's got a question-mark umbrella." This is the Seventh Doctor's brolly, with its eroteme handle. "There's nothing wrong with that," insists Steven. "In fact, it's wonderful. I've got one in my office right now. When I brought that question-mark umbrella home, Sue [Vertue, Steven's wife], who of course doesn't know it's from *Doctor Who*, said, 'Oh, what a beautiful idea. Why has no-one thought of that before?' And I thought, 'She's right! It *was* a great idea!' And yet all we did, in that twisted, halfwitted way, was go, 'It's a bit silly.' I mean, he lives in a phone box! Anyway, I'm off the subject."

Outside one of the Royal Welsh College of Music & Drama's ground-floor windows, cunningly disguised as a hundredth-floor window in New York, Justin Chatwin steps up onto a bright green box. It's chroma green, the colour of a greenscreen, so it can be painted out in post-production and he'll appear to be hovering mid-air. Ed wants Justin to sway ever so slightly. "Keep it fluid," Ed tells him. "The Ghost is levitating, so it mustn't be static." And to the camera team, pulling focus: "We need to go sharp on the window on Aleksandar's turn."

The next set-up has Justin in close-up, tapping on the window. Ed wants him to be slightly *less* fluid this time. "Less head movement. Justin, lift your head up a little bit. Head up. That's great. Good head position. Got it. That's lovely. And can we do one with a smile? Keep the head up. Little bit more of a smile, please. Head up a fraction more. Bigger smile. Okay, got it. And... cut. Very good for me."

The shattering window will be shot tomorrow, so they skip ahead to Justin's "Would you like me to call a glazier?" line – which makes Peter crack up every time. "I'm so, so sorry," says Peter. "It's a brilliant line. Oh dear. Great scene."

They rehearse through the rest of it. First, Dr Sim unloads his gun in the Ghost's direction. *Blam! Blam!* "So I'm walking on the gunshots?" asks Justin. "*Into* the gunshots?" But bullets are no match for a superbeing. Then the Ghost lifts up Dr Sim by his neck, holds him aloft, and hurls him across the room. The scene ends with the Ghost scooping Lucy up in his arms –

"You sweep her up," Ed instructs Justin, "and say, 'I hope you're okay with heights.'"

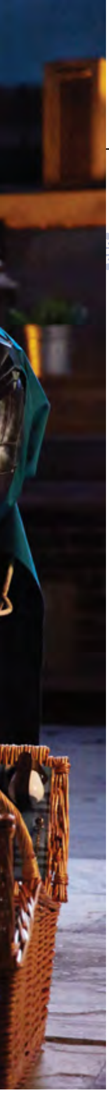
"Then I look over my shoulder," says Justin, "and head for the window –?"

"Oh, I used to have flying dreams," Charity whispers to Peter.

"Flying dreams?" he smiles. "You might not have dreamt it!"

Matt smiles too. "To fly," he marvels, "is an amazing skill, isn't it?"

Yup – this Christmas, *Doctor Who* brings you the gift of flight. How *do* they do it? "Our guiding principal throughout was: try to think of the simplest possible way that a shot can be achieved," says Ed, "and then try to think of something simpler. Obviously we want it to look great, but we tried to go for more and more low-tech solutions; to keep it all low-tech means that we're able to spend more time filming. For a lot of the flying shots, we used wires, like for when the Ghost flies into the street carrying Lucy. Then we had the seesaw rig, which was a fantastic piece of kit, for all the shots of the Ghost coming into land. It went 11 or 12 feet up in the air, and the actors were harnessed in, they had footplates and all that kind of business... Then the really simple stuff was just, literally, Justin making as to fly off, sort of bending his knees and pushing himself up in the air – and from there the VFX [see box, page 23] take over. The other thing was – it's been called various things, but let's go with – the ironing-board rig. That was mainly Peter and young Logan [Hoffman, playing eight-year-old Grant] lying on contraptions that were, basically, like ironing boards...



"Steven had scripted this key moment at the end of the pre-titles sequence, where the Doctor and Grant are clinging to the radar mast on top of the Empire State Building." You'll have glimpsed this shot in the behind-the-scenes footage uploaded to the BBC's *Doctor Who* YouTube channel in October. "We spent a long time talking it through. 'We can build a structure in the studio, but it'll only go about 20 feet high,' and Steven's stage direction – 'a terrible, vertiginous shot' – suggested that we wanted to start off quite a long way below them, then travel up to them, and the camera is flying past them as they're clinging on for dear life. I just felt that we were going to spend a long time building something, and then an even longer time getting Peter and Logan up in the air, and Logan is only eight, so we had to be very careful and considerate about what we asked him to do.

"Then I came up with a very, very low-tech, old-school solution: 'Why not build the Empire State Building mast on its side?' – and we rotated the camera through 90 degrees. That meant we could use the full length of, I think, Studio 1, or as much of it as we wanted, and so we got a much, much longer travel towards them and away from them – as a shot, it works absolutely beautifully – and it meant that Logan was only four feet off the ground, lying on his ironing board, and Peter was on the other side, lying horizontally, only about two feet above him. Often the simplest solutions are the best."

Back in Harmony Shoal, the seesaw rig thing has arrived on set, and Aleksandar has stepped onto one end of it so that Justin can lift him by the neck. "I want to do it like this," says Justin, demonstrating, "then as I drop him, hit him in the chest. Is it more superhero to do a palm or a punch?"

"It's all about the power, isn't it?" muses Ed. He decides that the Ghost should use his palm.

"I think the drop has to come a little bit quicker," says Justin, after the first take. "*Drop! Bang!* I won't *actually* make contact," he promises Aleksandar.

Peter, Matt, and Charity watch on the camera monitor as Justin has another go. "It looks really good," declares Matt.

"Why do you sound so surprised?" chuckles Ed.

Recording a scene against greenscreen...

> **"There's a good reason the Doctor doesn't travel alone – it's cos it's bloody hard to write!"**
>
> **STEVEN MOFFAT, WRITER**

BBC

DOCTOR WHO

2016 CHRISTMAS SPECIAL

WRITTEN BY Steven Moffat
DIRECTED BY Ed Bazalgette
STARRING Peter Capaldi (the Doctor), Matt Lucas (Nardole), Justin Chatwin (Grant/the Ghost), Charity Wakefield (Lucy), Aleksandar Jovanovic (Dr Sim), Tomiwa Edun (Mr Brock), Logan Hoffman (Young Grant)

QUOTE UNQUOTE

THE DOCTOR: "Take a good, long look. It takes a moment to see it."
GRANT: "See what?"
THE DOCTOR: "Superman... and Clark Kent... *are one and the same person*!"
GRANT: "Are you serious?"
THE DOCTOR: "Of course! Look, I drew specs on Superman."
GRANT: "*Everyone* knows they're the same person!"
THE DOCTOR: "Lois Lane doesn't – and she's a reporter!"

Steven hadn't planned for Nardole to be in *The Return of Doctor Mysterio*, originally. "Matt was not contracted for it," the showrunner confirms. "He was contracted for certain episodes [of the 2017 series], and he's crept into far more of them. I think he's going to end up being in *all* of them, in fact, because we love him. But he was not in this Christmas Special. But as I started, as I was plotting it in my head, I realised that I was encountering the classic problem of 'who's the Doctor talking to?' – and I knew he needed somebody there. Then I was watching the rushes [of the first 2017 episodes to be shot], and Peter and Matt are so funny together, I just thought, 'Oh, why not? It makes sense for Nardole to already be there.' We've slightly altered our approach to the character as we've gone on, so we can introduce him in Christmas the way we know we want people to think of him.

"In the first episodes of next year's series, he's slightly broader," Steven elaborates, "but we more clearly establish in this Christmas one that he's sly, and clever, and daft – but he's not just rent-a-duffer, as he was in *The Husbands of River Song*, where he was a relatively small character, killed off early on, who happened to be played by Matt Lucas. This is a chance to slightly reconfigure him. He's a wee bit cheeky to the Doctor, but he's genuinely helpful and good at things. Writing is always like that. It never quite turns out exactly how you thought it would. In this case, it made the beginning faster. Nardole could take some of the plot at the beginning, and we could know that the Doctor was around without seeing him. Sometimes you want to keep the Doctor off screen, so someone's got to be handling that stuff. *Doctor Who* needs two leads. A minimum of two leads. There's a good reason he doesn't travel alone. It's because it's bloody hard to write!"

And Ed had a ball directing Matt. "I was told that he really liked to interrogate every last possibility of each line, and go through it with great depth with the director, so I was really prepared and ready for that," Ed tells me. "Then he came on set, we had a very simple, straightforward chat about the scene – the first scenes we shot were in the TARDIS – and I'd like to think that something happened, in the first few moments, where we decided that we really liked each other, that we were going to get on, and there was this fantastic moment where I realised, 'Matt is already there with this. He knows this character. I'll give the occasional note, but basically he can run with it.' And that was the way it played out. Matt was brilliant. But we did have a conversation about the extent to which Nardole could – and should be allowed to – fly the TARDIS on his own. The underlying idea is that Nardole has just mastered the flying of the TARDIS. Every time the Doctor comes near the controls, Nardole is like, 'Uh-uh, no, I've got this.' That was lovely."

With superhero movies thriving, occupying a substantial share of today's cinema-going audience, and with Steven nearing the end of his time as *Doctor Who* showrunner, is this Christmas Special his audition piece, if any Hollywood producers are watching, for a return to his pre-*Who* movie-writing career?

He laughs. "I don't particularly have a yearning to do superhero movies. As much as I like going to see them – I really, really enjoy watching them – it's not a thing I'm desperate to write. I don't give a stuff about Bruce Wayne's mum and dad. I find all of that just too difficult. But I'd love to have had my go at doing Superman and Clark Kent – although I think I would make it all about Clark Kent. That's the only one of them that ever really interests me, to be honest. I mean, interests me in the sense of writing them. I think I could do the Clark Kent/Lois Lane thing really well. I'd be fairly good at that, I think. That I can write, because that is *Coupling* with superpowers. Yeah – I'd love to have a go at writing Superman."

Possibly, Steven, you just have.

... and how things will appear in the finished episode.

"Put on a cape and you **get to be a kid again...**"

The Ghost of Christmas? Present! Justin Chatwin tells **DWM** why spandex is in this season...

INTERVIEW BY **BENJAMIN COOK**

Doctor Mysterio returns to visit Grant...

Grant with Lucy and baby Jennifer.

Hello Justin. You're a Canadian –
"I am."

– who spends a lot of time in the US.
"Yes."

How would you describe *Doctor Who* to a North American who's never seen the show before?
"Well... it's about a time-travelling, gypsy, nomad, wackadoodle Doctor, who goes into different times and dimensions, altering different events that happen, because of his, maybe, love of humanity or... something along those lines?"

That'll do. Where do *you* call home?
"The road. I don't have a home. I've been living on my motorcycle for about two years."

You're a 'nomad' like the Doctor?
"[*Laughs*] When I was in Wales, I was living in Wales. When I was in Cleveland – which was two days ago – I was living in Cleveland. Now I'm back in California, sleeping on a friend's couch, so I'm living in California. I've been drifting around."

Is that a good life?
"It's unconventional."

Had you watched *Doctor Who* before you were cast as Grant – *aka* the Ghost – in this year's Christmas Special?
"I had heard of *Doctor Who*. It's been around for so long. But I had no idea how big it was until I started doing it. They sent me a lot of the episodes to watch, and I *was* going to, but... what's so unique about this episode is that Doctor Who time-travels through the box into the modern-day and meets an American superhero, so I thought it would be more valuable to spend my time watching American superhero films. What's special about *Doctor Who* is that it dips into different genres. This one's American superhero movies, and it captures it in a very funny, clever way."

You tweeted that *Doctor Who* was 'one of the best times I've had making something'...
"Yeah, filming *Doctor Who* was the funnest experience. It makes a huge difference when you're on a production where everyone is really proud of the show that they're a part of."

You've appeared in lots of American TV shows – from *Smallville* to *Shameless*, *Weeds*, *Lost*, *Orphan Black*, *American Gothic*... What do British TV shows do better, generally?

"Usually I come onto a set and want to change all the writing, and make it my own, but the writing that Steven Moffat did on this script was so good – and so specific, down to every word – that this was the first thing I've ever been on where I really wanted to say every line exactly how it is. I feel like British TV shows are well-crafted, well-tempoed, and the humour is subtle and very specific in the way that you have to deal with it, so I had a little bit of intimidation coming onto it – also because I had a lot of respect for Peter Capaldi and Matt Lucas, from watching their other work.

"British actors are a lot more technical. If there's a beat or a moment of humour, British actors work it until they *get* it. In America and Canada, we can get away with laziness and naturalism as a style – and sometimes it works, depending on the tone. But British TV really is a writer's medium. The actors are there to serve the beats that the writer has created. British actors come from the theatre, so I think that's the root of all of it. British actors come from the theatre; America actors come from reality TV shows. [*Laughs*]"

The Ghost is a role within a role. When you were 'getting into character', how did you go about reconciling Grant with his superhero alter ego?

"That was my first question for Ed [Bazalgette], the director. He asked me what my favourite childhood movie was. I said, '*Batman*' [1989]. I loved how Batman subtly changed his voice from Bruce Wayne, but it wasn't too much. Some of the superhero movies these days, where they're super snazzy, can be a little bit too much for me. My favourites were the original *Spider-Man* movies, the original *Superman* movies, the original *Batman* movies, because you could really relate to these bumbling guys – and there's a lot more comedy in it. And that's what we went for with Grant. I wish that they'd bring that back to the superhero movies these days, because they've gotten, like, so serious."

Do you have to be in quite good shape to play a caped crusader?

"You know, the costume designer [Hayley Nebauer, interviewed on page 20] did such a wonderful job with the Ghost outfit that I actually didn't even have to go to the gym."

What the world needs now is a superhero!

Those muscles are fake?!

"Hey, running around in spandex with a heavy suit on, throwing punches, is still a workout. But what I loved about this episode is that it's farcical – and it has a lot of clever puns about the superhero genre – but also it contains not too much fighting. And I'd done wire work before, so that was fun."

Isn't putting on a cape and leaping about like a superhero why most actors enter the profession?

"Well, it almost made me *exit* the profession at a certain point! I did a movie a long time ago for Fox [2009 fantasy film *Dragonball Evolution*, in which Justin played the lead, high-school student and martial artist Goku] – it wasn't well-received. I had a lot of fun doing it, but I swore I would never put on a cape again. Or do ninja kicks. But I know what you're saying. I guess what you're saying is, you get to be a kid again. Put on a cape and be a kid again. But it definitely didn't make me enter the profession."

So what's a typical Christmas for Justin Chatwin?

"For me, Christmas is about kids, it's about magic, it's about Santa Claus, it's about family, it's about eating turkey. When I was a kid, I'd spend Christmas with family, but I don't have a wife and kids myself yet, and I haven't had a traditional Christmas for the past few years. My life is the furthest thing from tradition. Last year, I was in Nicaragua, when we roasted a pig on a beach – and that felt like Christmas."

Will you even be *near* a TV set on Christmas Day, to watch yourself in *Doctor Who*?

"I've actually been in the process of trying to figure out how I can see it. I'm really looking forward to it, man. I can't think of a better way to spend Christmas than watching myself run around on TV in spandex."

WHO ONE

For all things Doctor Who since 1989!

44 High Street, Ryde, Isle of Wight PO33 2RE
Tel: 01983 564455 **Email:** sales@whoone.co.uk **Web:** www.whoone.co.uk
Open: Tues to Sat 9.30am to 4.30pm
Cheques/Postal Orders Payable to Who One Ltd

Ceramic
Teapot
£14.99 +
£4 p&p

4 Tin Canister Set
£11.99 + £4 p&p

Seeds of Doom Set
5" Fourth Doctor
& Krynoid Figures
£26.99 +
£4 p&p

TARDIS
Chopping Board
Flexible. Non-slip
£9.99 + £4 p&p

Tea for One Set
Teapot and Mug
£14.99 + £4 p&p

Dalek Patrol Ship &
Pilot Figure Set
with firing cannon
£19.99 +
£4 p&p

TARDIS Apron
£9.99 + £2 p&p

Christmas
SFX Card
£4.99 +
75p p&p

Sugar Bowl
Ceramic
£9.99 +
£4 p&p

Milk Jug
Ceramic
£9.99 +
£4 p&p

BBC Licenced
Prop Replica
4 Gallifreyan Symbol
Brass Effect Coasters
£49.99 + £6 p&p

Dalek Giant
Mug
£5.99 +
£4 p&p

Three Doctors Set
5" Brigadier, Jo Grant &
Gel Guard Figures
£26.99 + £4 p&p

8 Piece Ceramic
Coaster Set
£19.99 +
£4 p&p

Single Duvet
Cover & Pillowcase
135 x 200 cm
£22.49 + £5 p&p

Double Duvet
Cover & 2 Pillowcases
200 x 200 cm
£24.99 + £6 p&p

12th Doctor New Sonic Screwdriver
Features Lights and Sound Effects
£14.99 + £4 p&p

Sonic Screwdriver Bottle Opener
Sound Effects
£12.49 + £4 p&p

TARDIS Rucksack
£22.99 + £4.50 p&p

3D Dalek Mug
£14.99 +
£4 p&p

Three Daleks Corgi Set
£22.99 + £4 p&p

Tom Baker
Scarf
£49.99
£4 p&p

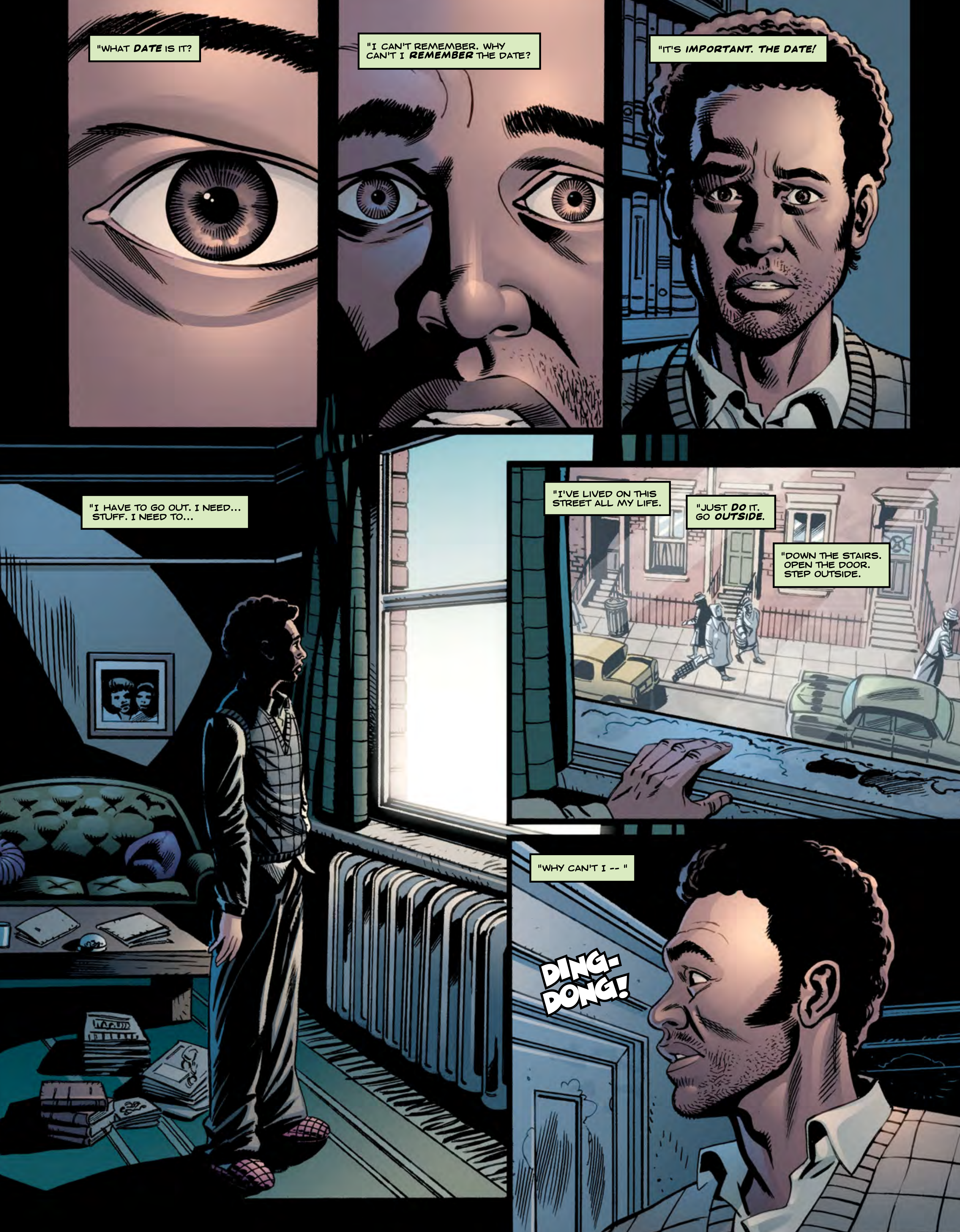
Playing
Cards
£3.95 +
£2 p&p

Call Box
Salt & Pepper
Shakers.
Ceramic
£9.99 + £4 p&p

TARDIS Resin
Bookends
Books not included
£39.99 +
£7 p&p

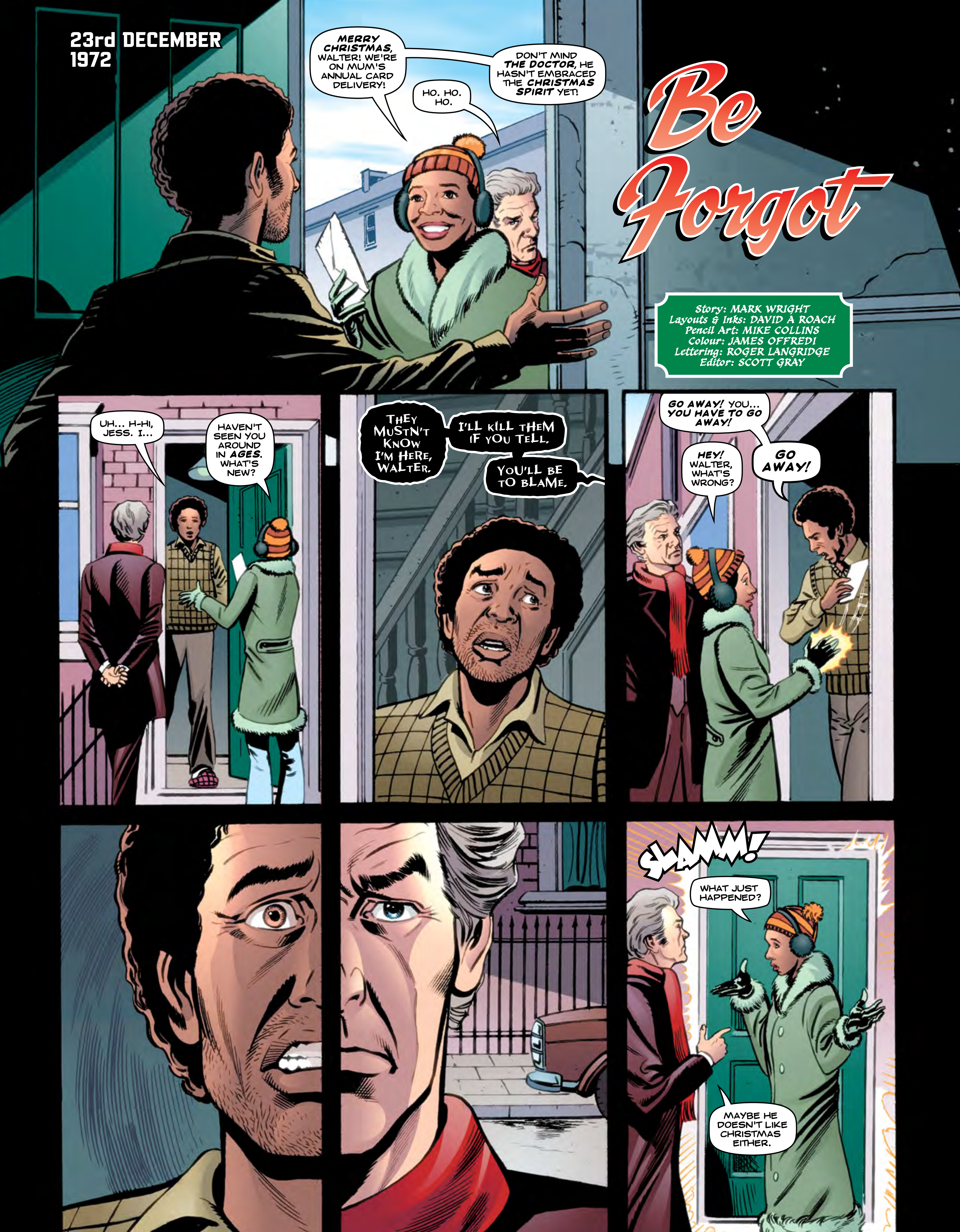
Four Ceramic Coaster Set - **£9.99 + £4 p&p**

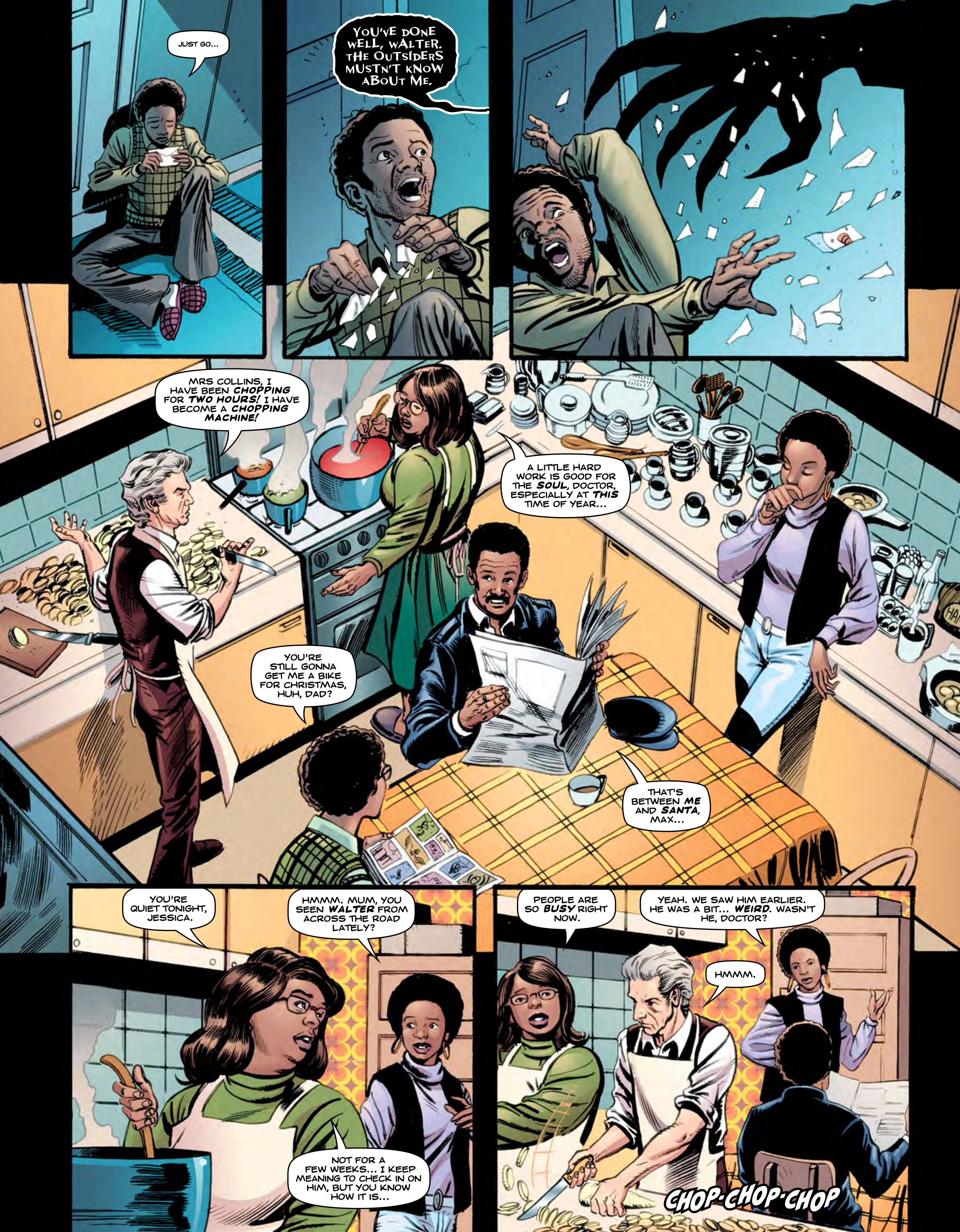
Prices correct at time of going to press. Postage is for the UK Only. Trade enquries also welcome. Send A5 SAE for Catalogue.

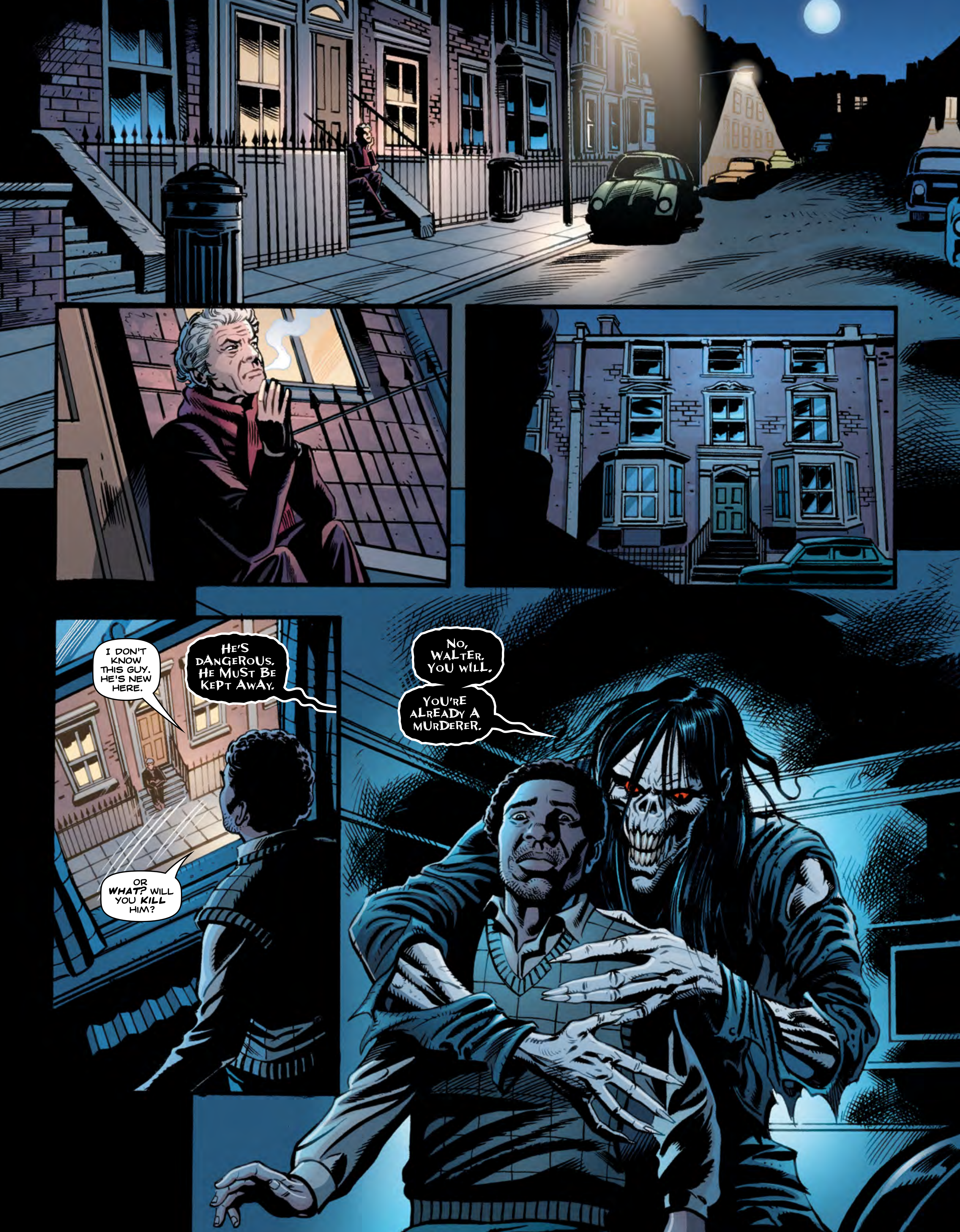

"WHAT DATE IS IT?
"I CAN'T REMEMBER. WHY CAN'T I REMEMBER THE DATE?
"IT'S IMPORTANT. THE DATE!
"I HAVE TO GO OUT. I NEED... STUFF. I NEED TO...
"I'VE LIVED ON THIS STREET ALL MY LIFE.
"JUST DO IT. GO OUTSIDE.
"DOWN THE STAIRS. OPEN THE DOOR. STEP OUTSIDE.
"WHY CAN'T I -- "
DING-DONG!

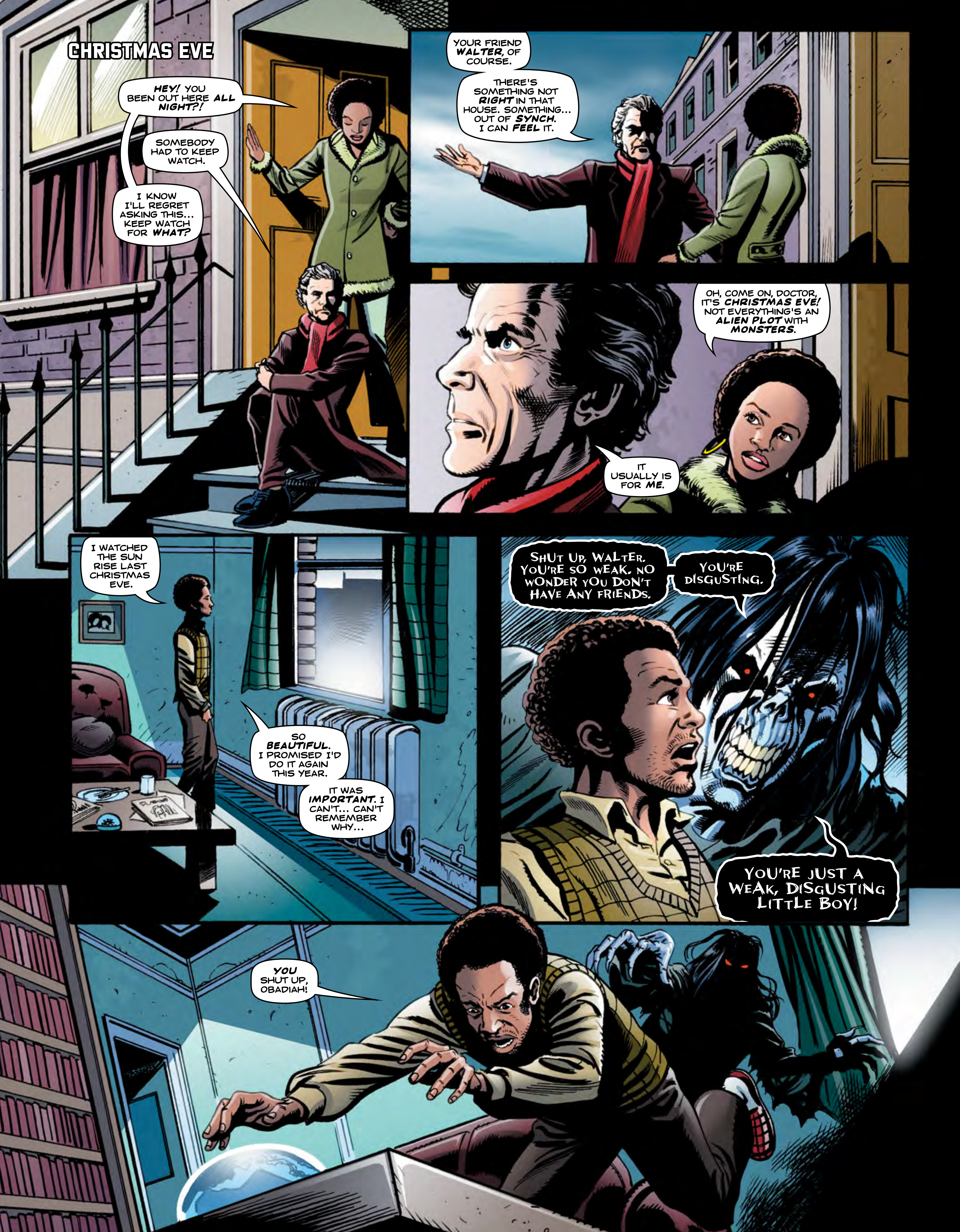
Be Forgot

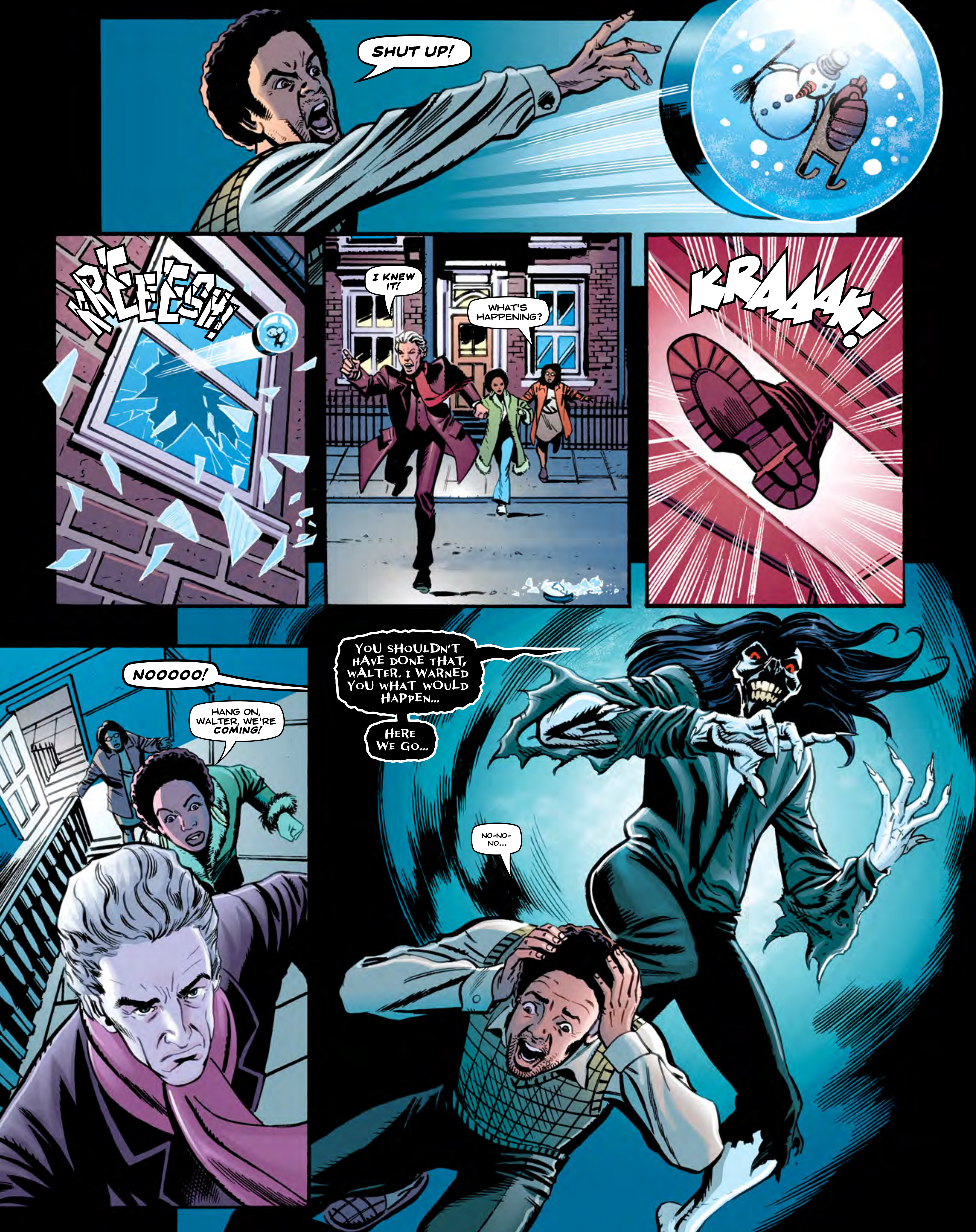
Story: MARK WRIGHT
Layouts & Inks: DAVID A ROACH
Pencil Art: MIKE COLLINS
Colour: JAMES OFFREDI
Lettering: ROGER LANGRIDGE
Editor: SCOTT GRAY

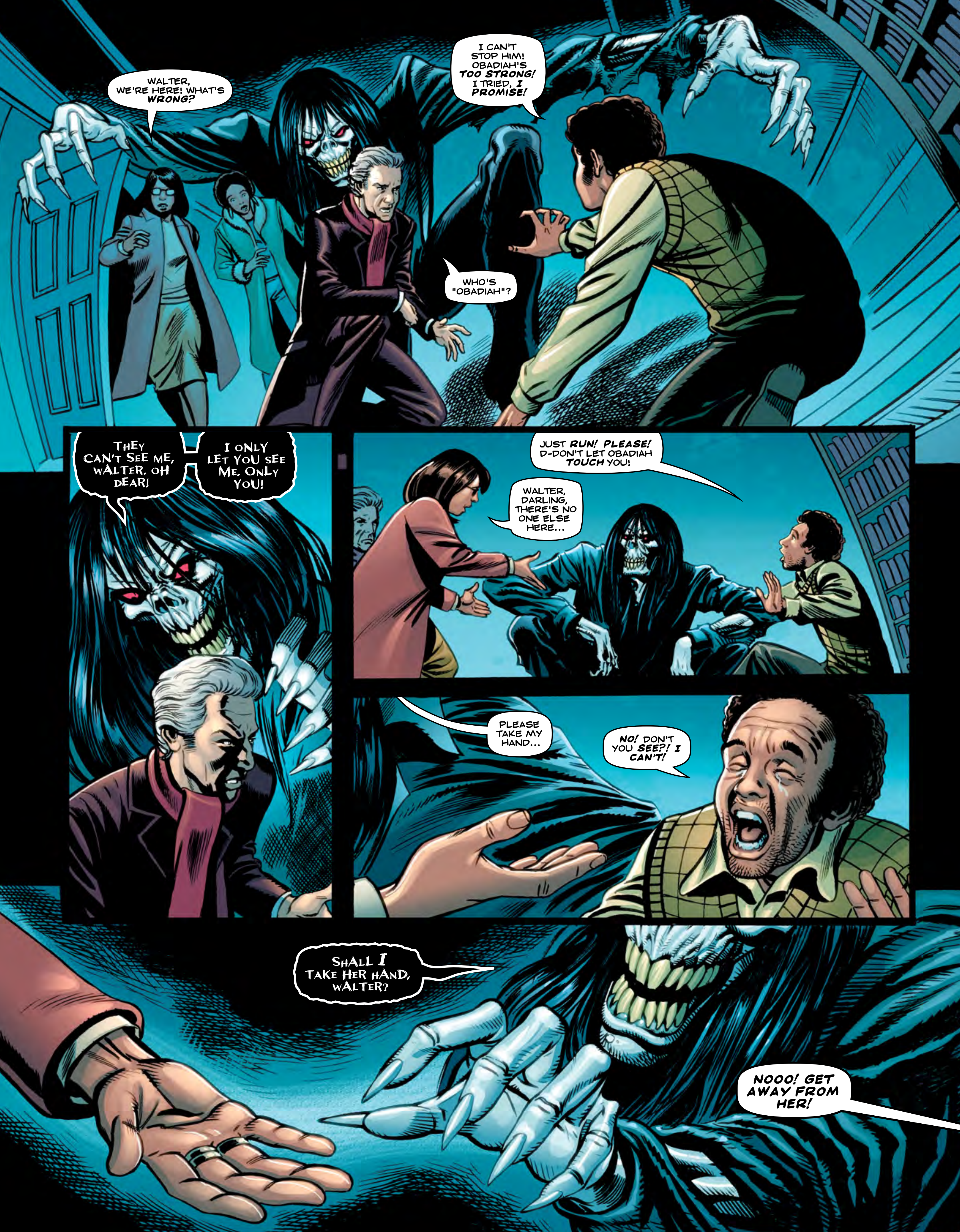

23rd DECEMBER 1972
MERRY CHRISTMAS, WALTER! WE'RE ON MUM'S ANNUAL CARD DELIVERY!
HO, HO, HO.
DON'T MIND THE DOCTOR, HE HASN'T EMBRACED THE CHRISTMAS SPIRIT YET!
UH... H-HI, JESS. I...
HAVEN'T SEEN YOU AROUND IN AGES. WHAT'S NEW?
THEY MUSTN'T KNOW I'M HERE, WALTER.
I'LL KILL THEM IF YOU TELL.
YOU'LL BE TO BLAME.
GO AWAY! YOU... YOU HAVE TO GO AWAY!
HEY! WALTER, WHAT'S WRONG?
GO AWAY!
SLAMM!
WHAT JUST HAPPENED?
MAYBE HE DOESN'T LIKE CHRISTMAS EITHER.

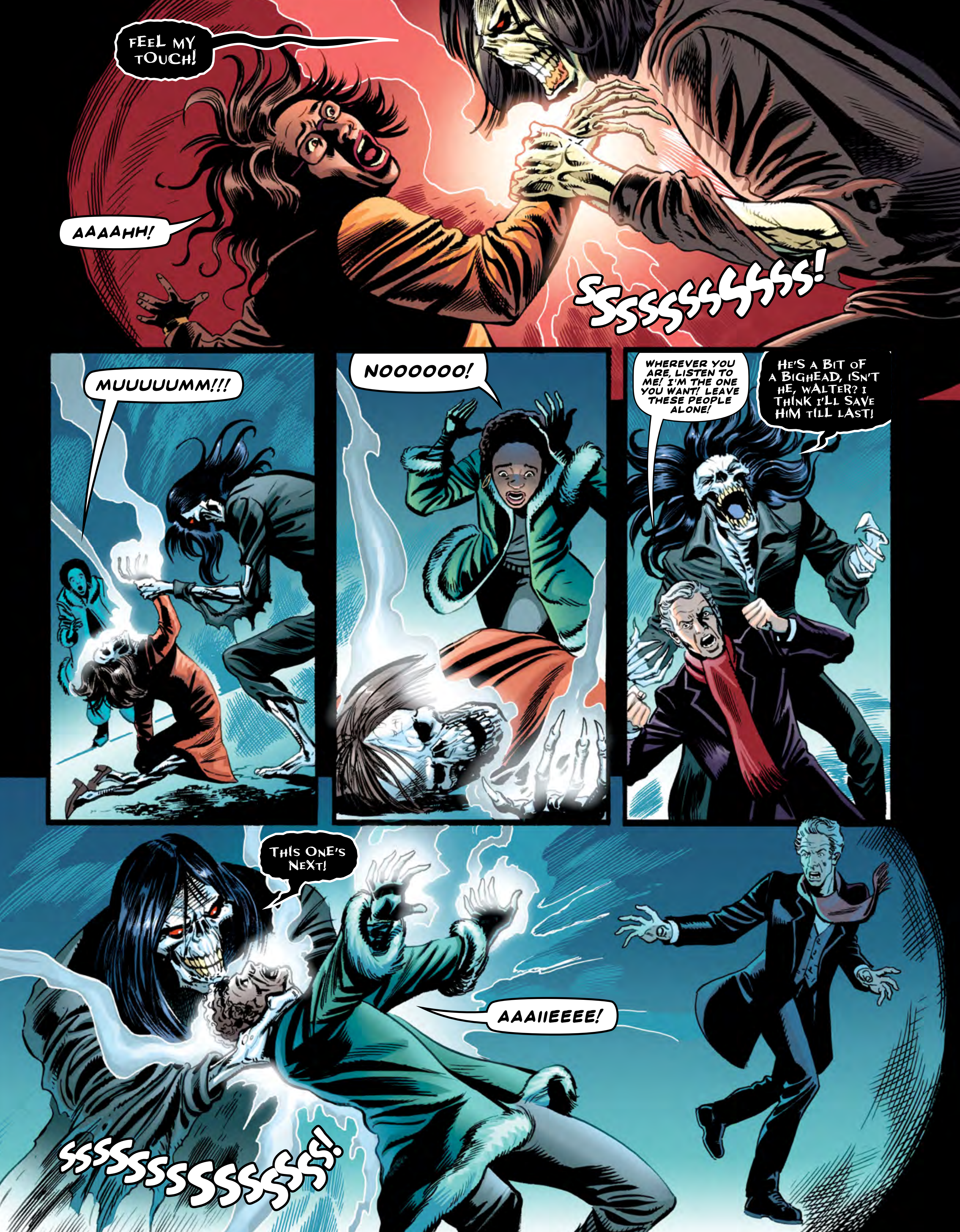

JUST GO...
YOU'VE DONE WELL, WALTER. THE OUTSIDERS MUSTN'T KNOW ABOUT ME.
MRS COLLINS, I HAVE BEEN CHOPPING FOR TWO HOURS! I HAVE BECOME A CHOPPING MACHINE!
A LITTLE HARD WORK IS GOOD FOR THE SOUL, DOCTOR, ESPECIALLY AT THIS TIME OF YEAR...
YOU'RE STILL GONNA GET ME A BIKE FOR CHRISTMAS, HUH, DAD?
THAT'S BETWEEN ME AND SANTA, MAX...
YOU'RE QUIET TONIGHT, JESSICA.
HMMM. MUM, YOU SEEN WALTER FROM ACROSS THE ROAD LATELY?
NOT FOR A FEW WEEKS... I KEEP MEANING TO CHECK IN ON HIM, BUT YOU KNOW HOW IT IS...
PEOPLE ARE SO BUSY RIGHT NOW.
YEAH. WE SAW HIM EARLIER. HE WAS A BIT... WEIRD. WASN'T HE, DOCTOR?
HMMM.
CHOP·CHOP·CHOP

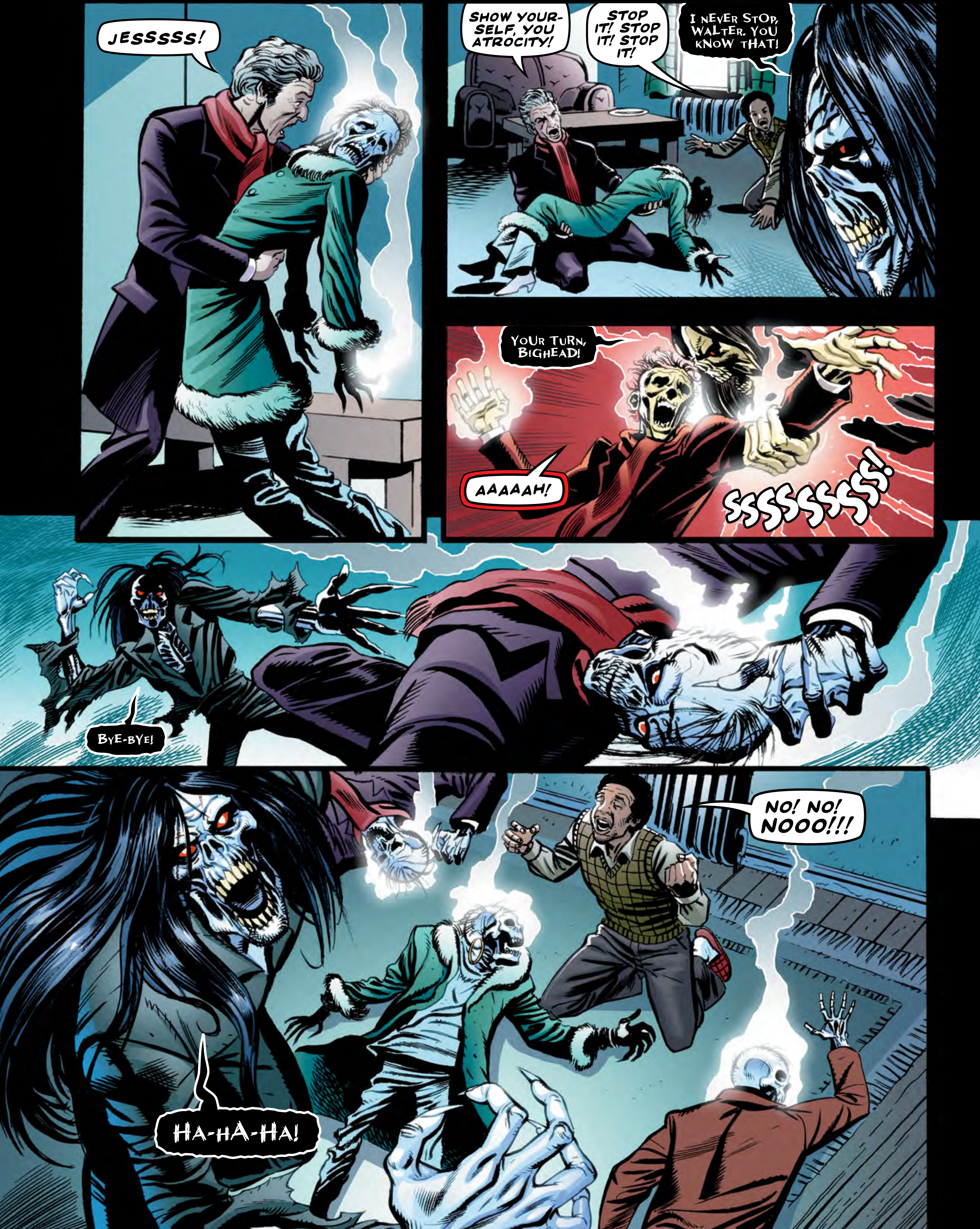

I DON'T KNOW THIS GUY. HE'S NEW HERE.
HE'S DANGEROUS. HE MUST BE KEPT AWAY.
OR WHAT? WILL YOU KILL HIM?
NO, WALTER. YOU WILL.
YOU'RE ALREADY A MURDERER.

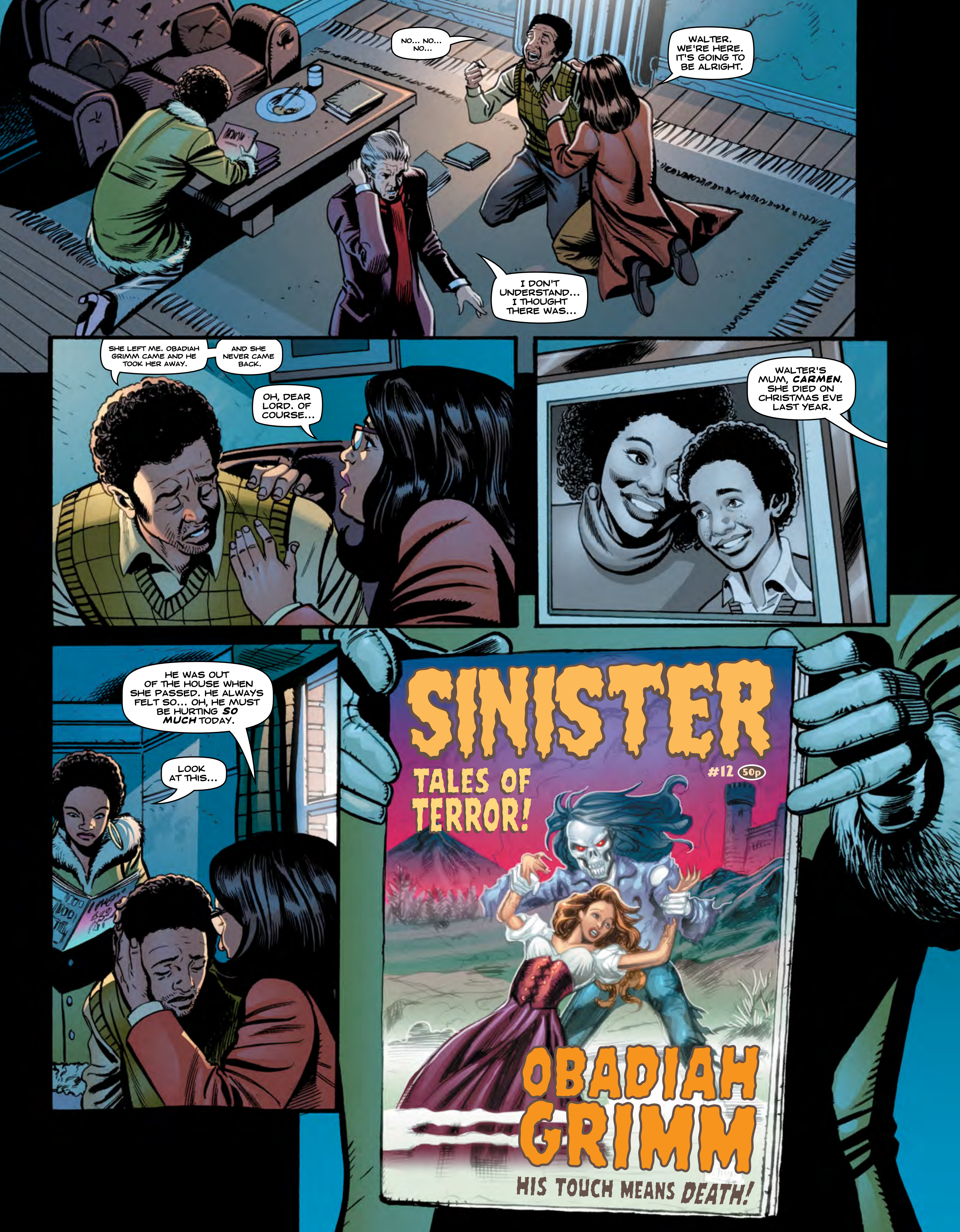

CHRISTMAS EVE
HEY! YOU BEEN OUT HERE ALL NIGHT?!
SOMEBODY HAD TO KEEP WATCH.
I KNOW I'LL REGRET ASKING THIS... KEEP WATCH FOR WHAT?
YOUR FRIEND WALTER, OF COURSE.
THERE'S SOMETHING NOT RIGHT IN THAT HOUSE. SOMETHING... OUT OF SYNCH. I CAN FEEL IT.
OH, COME ON, DOCTOR, IT'S CHRISTMAS EVE! NOT EVERYTHING'S AN ALIEN PLOT WITH MONSTERS.
IT USUALLY IS FOR ME.
I WATCHED THE SUN RISE LAST CHRISTMAS EVE.
SO BEAUTIFUL. I PROMISED I'D DO IT AGAIN THIS YEAR.
IT WAS IMPORTANT. I CAN'T... CAN'T REMEMBER WHY...
SHUT UP, WALTER. YOU'RE SO WEAK. NO WONDER YOU DON'T HAVE ANY FRIENDS.
YOU'RE DISGUSTING.
YOU'RE JUST A WEAK, DISGUSTING LITTLE BOY!
YOU SHUT UP, OBADIAH!

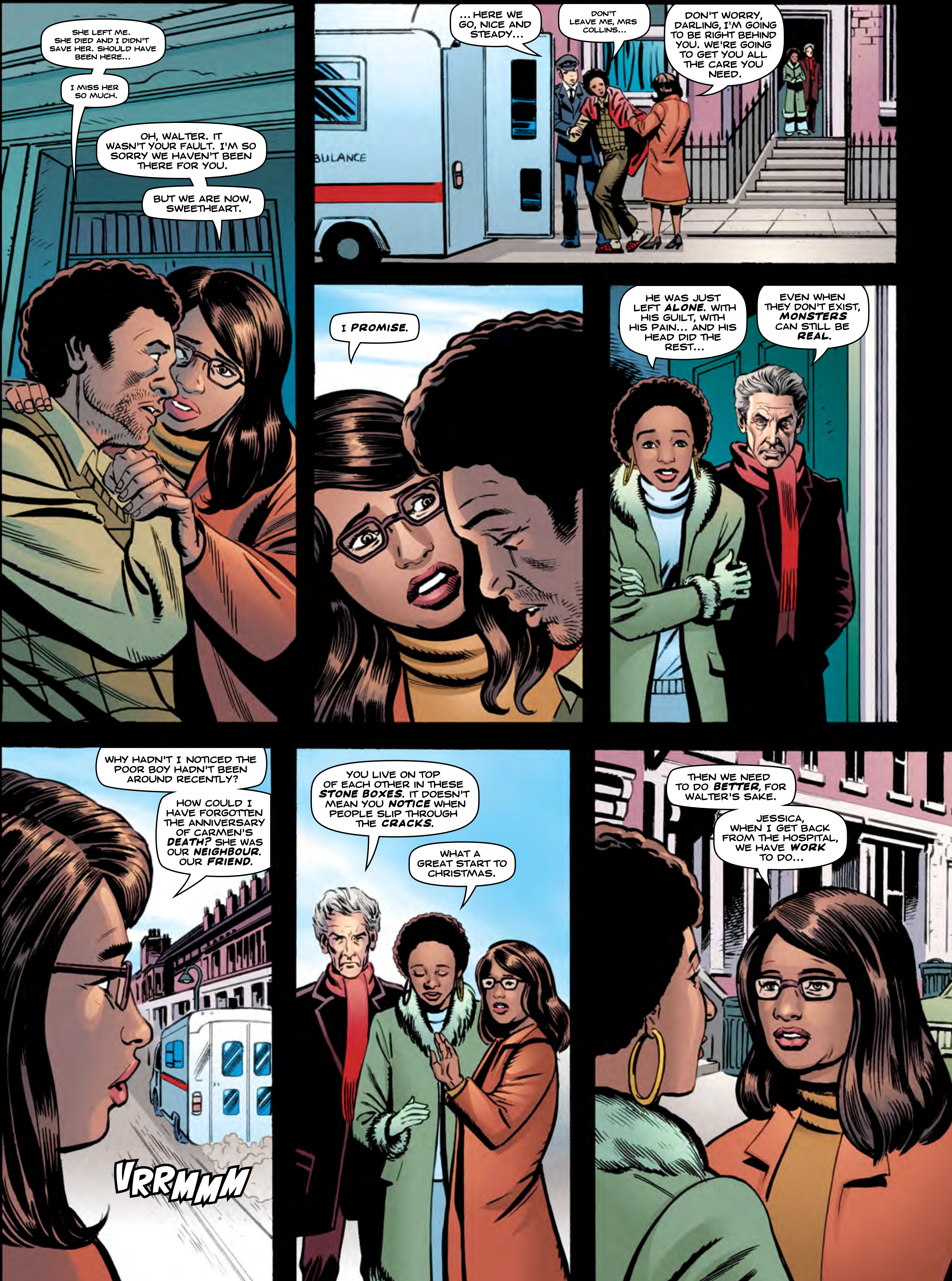

SHUT UP!
KREEESH!
I KNEW IT!
WHAT'S HAPPENING?
KRAAAK!
NOOOOO!
HANG ON, WALTER, WE'RE COMING!
YOU SHOULDN'T HAVE DONE THAT, WALTER. I WARNED YOU WHAT WOULD HAPPEN...
HERE WE GO...
NO-NO-NO...

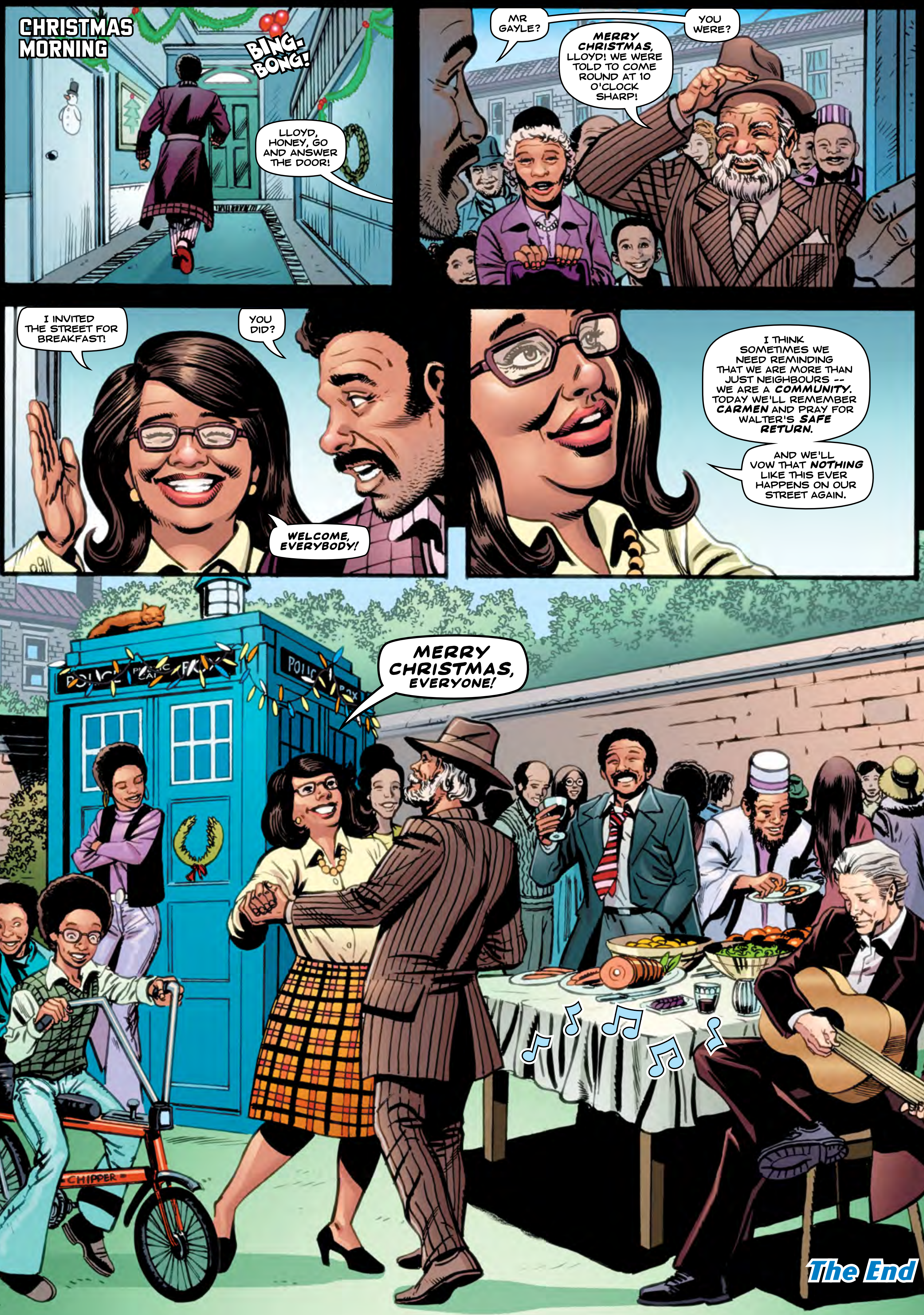

WALTER, WE'RE HERE! WHAT'S *WRONG?*
I CAN'T STOP HIM! OBADIAH'S *TOO STRONG!* I TRIED, *I PROMISE!*
WHO'S "OBADIAH"?
THEY CAN'T SEE ME, WALTER. OH DEAR!
I ONLY LET YOU SEE ME. ONLY YOU!
JUST *RUN! PLEASE!* D-DON'T LET OBADIAH *TOUCH* YOU!
WALTER, DARLING, THERE'S NO ONE ELSE HERE...
PLEASE TAKE MY HAND...
NO! DON'T YOU *SEE?! I CAN'T!*
SHALL *I* TAKE HER HAND, WALTER?
NOOO! GET AWAY FROM HER!


FEEL MY TOUCH!
AAAAHH!
SSSSSSSSSSS!
MUUUUUMM!!!
NOOOOOO!
WHEREVER YOU ARE, LISTEN TO ME! I'M THE ONE YOU WANT! LEAVE THESE PEOPLE ALONE!
HE'S A BIT OF A BIGHEAD, ISN'T HE, WALTER? I THINK I'LL SAVE HIM TILL LAST!
THIS ONE'S NEXT!
AAAIIEEEE!
SSSSSSSSSSSSSS!


JESSSSSS!
SHOW YOURSELF, YOU ATROCITY!
STOP IT! STOP IT! STOP IT!
I NEVER STOP, WALTER, YOU KNOW THAT!
YOUR TURN, BIGHEAD!
AAAAAH!
SSSSSSSSS!
BYE-BYE!
NO! NO! NOOO!!!
HA-HA-HA!


NO... NO... NO...
WALTER. WE'RE HERE. IT'S GOING TO BE ALRIGHT.
I DON'T UNDERSTAND... I THOUGHT THERE WAS...
SHE LEFT ME. OBADIAH GRIMM CAME AND HE TOOK HER AWAY.
AND SHE NEVER CAME BACK.
OH, DEAR LORD. OF COURSE...
WALTER'S MUM, **CARMEN.** SHE DIED ON CHRISTMAS EVE LAST YEAR.
HE WAS OUT OF THE HOUSE WHEN SHE PASSED. HE ALWAYS FELT SO... OH, HE MUST BE HURTING ***SO MUCH*** TODAY.
LOOK AT THIS...
SINISTER
TALES OF TERROR!
#12 50p
OBADIAH GRIMM
HIS TOUCH MEANS *DEATH!*


SHE LEFT ME. SHE DIED AND I DIDN'T SAVE HER. SHOULD HAVE BEEN HERE...
I MISS HER SO MUCH.
OH, WALTER. IT WASN'T YOUR FAULT. I'M SO SORRY WE HAVEN'T BEEN THERE FOR YOU.
BUT WE ARE NOW, SWEETHEART.
...HERE WE GO, NICE AND STEADY...
DON'T LEAVE ME, MRS COLLINS...
DON'T WORRY, DARLING, I'M GOING TO BE RIGHT BEHIND YOU. WE'RE GOING TO GET YOU ALL THE CARE YOU NEED.
BULANCE
I PROMISE.
HE WAS JUST LEFT ALONE. WITH HIS GUILT, WITH HIS PAIN... AND HIS HEAD DID THE REST...
EVEN WHEN THEY DON'T EXIST, MONSTERS CAN STILL BE REAL.
WHY HADN'T I NOTICED THE POOR BOY HADN'T BEEN AROUND RECENTLY?
HOW COULD I HAVE FORGOTTEN THE ANNIVERSARY OF CARMEN'S DEATH? SHE WAS OUR NEIGHBOUR. OUR FRIEND.
VRRMMM
YOU LIVE ON TOP OF EACH OTHER IN THESE STONE BOXES. IT DOESN'T MEAN YOU NOTICE WHEN PEOPLE SLIP THROUGH THE CRACKS.
WHAT A GREAT START TO CHRISTMAS.
THEN WE NEED TO DO BETTER, FOR WALTER'S SAKE.
JESSICA, WHEN I GET BACK FROM THE HOSPITAL, WE HAVE WORK TO DO...

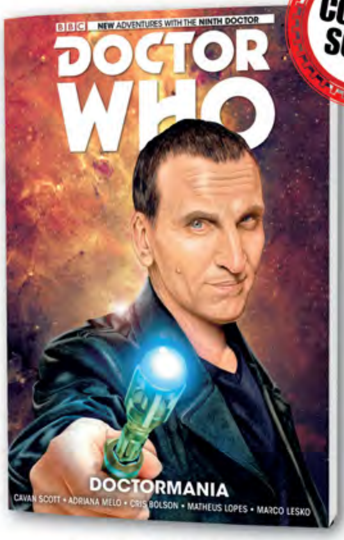

CHRISTMAS MORNING
BING-BONG!
LLOYD, HONEY, GO AND ANSWER THE DOOR!
MR GAYLE?
MERRY CHRISTMAS, LLOYD! WE WERE TOLD TO COME ROUND AT 10 O'CLOCK SHARP!
YOU WERE?
I INVITED THE STREET FOR BREAKFAST!
YOU DID?
WELCOME, EVERYBODY!
I THINK SOMETIMES WE NEED REMINDING THAT WE ARE MORE THAN JUST NEIGHBOURS -- WE ARE A COMMUNITY. TODAY WE'LL REMEMBER CARMEN AND PRAY FOR WALTER'S SAFE RETURN.
AND WE'LL VOW THAT NOTHING LIKE THIS EVER HAPPENS ON OUR STREET AGAIN.
POLICE PUBLIC CALL BOX
MERRY CHRISTMAS, EVERYONE!
CHIPPER
The End

THE ULTIMATE CHRISTMAS GIFT
FOR EVERY WHOVIAN!

5
DAZZLING
DOCTOR
WHO COMIC
COLLECTIONS!

BBC NEW ADVENTURES WITH THE EIGHTH DOCTOR
DOCTOR WHO
A MATTER OF LIFE AND DEATH
GEORGE MANN • EMMA VIECELI • HI-FI

The Eighth Doctor
A Matter Of Life And Death

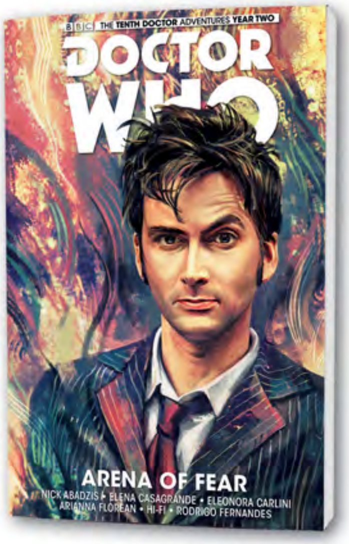


BBC NEW ADVENTURES WITH THE NINTH DOCTOR
DOCTOR WHO
DOCTORMANIA
CAVAN SCOTT • ADRIANA MELO • CRIS BOLSON • MATHEUS LOPES • MARCO LESKO

COMING SOON!

The Ninth Doctor
Doctormania

128 PAGE
COLLECTIONS
FROM
£10.99



BBC THE TENTH DOCTOR ADVENTURES YEAR TWO
DOCTOR WHO
ARENA OF FEAR
NICK ABADZIS • ELENA CASAGRANDE • ELEONORA CARLINI
ARIANNA FLOREAN • HI-FI • RODRIGO FERNANDES

The Tenth Doctor
Arena Of Fear

BBC THE ELEVENTH DOCTOR ADVENTURES YEAR TWO
DOCTOR WHO
THE ONE
SI SPURRIER • ROB WILLIAMS • SIMON FRASER • WARREN PLEECE
LEANDRO CASCO • GARY CALDWELL • HI-FI

The Eleventh Doctor
The One

BBC THE TWELFTH DOCTOR ADVENTURES YEAR TWO
DOCTOR WHO
THE SCHOOL OF DEATH
ROBBIE MORRISON • RACHAEL STOTT • IVAN NUNES

The Twelfth Doctor
The School Of Death

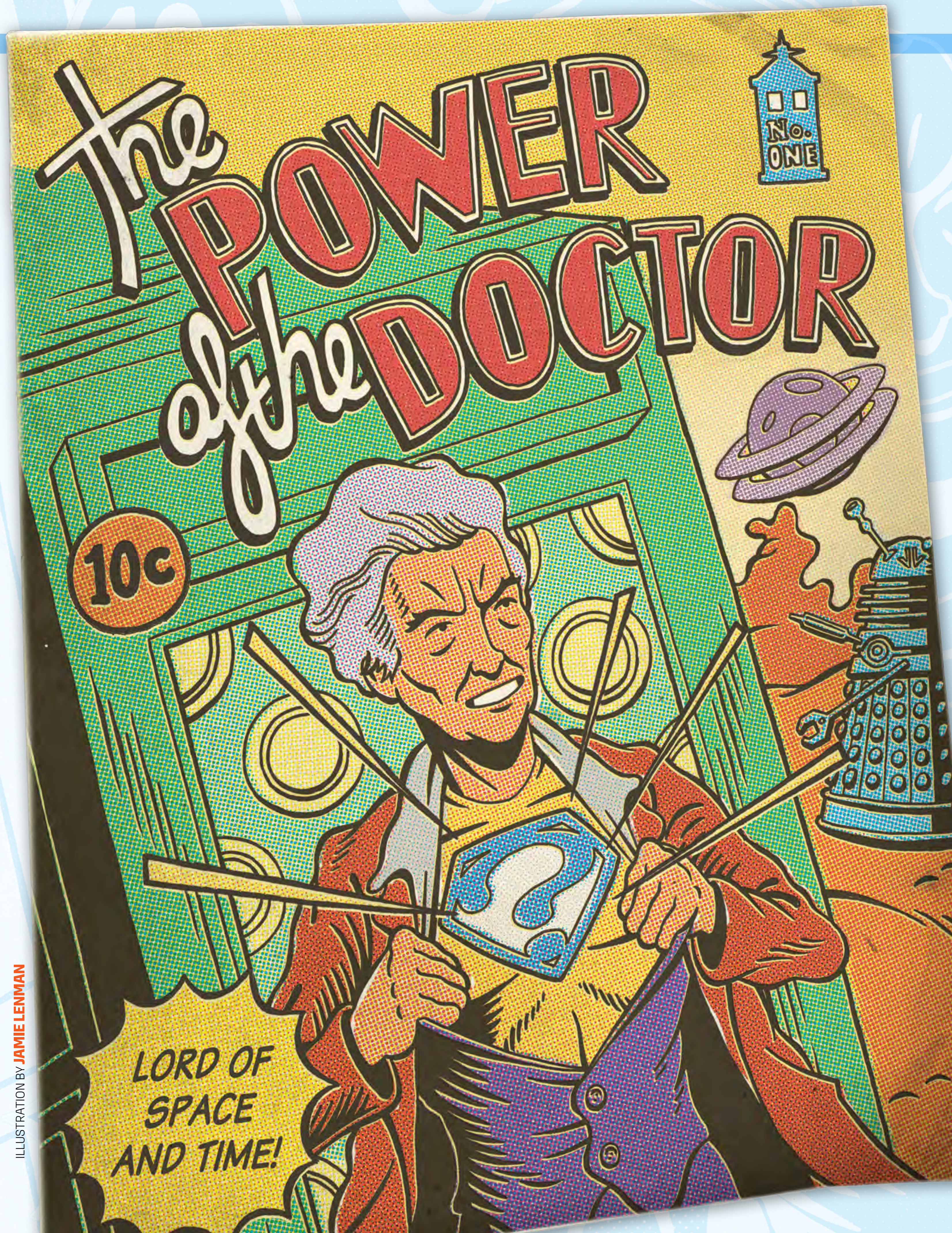
Available at
WHSmith
High Street Stores

BBC

TITAN COMICS

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 1996. Dalek image © BBC/ Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977.

WWW.TITAN-COMICS.COM



The POWER of the DOCTOR
No. ONE
10c
LORD OF SPACE AND TIME!

ILLUSTRATION BY JAMIE LENMAN

Is the Doctor faster than a speeding ventilation fan? Can he leap tall time loops in a single bound? Let's take a look at his superheroic credentials...

FEATURE BY **SCOTT GRAY**

Doctor Who showrunner Steven Moffat once posed an interesting question to this magazine's readership. In **DWM** 475 he asked, "in which story is it confirmed, definitively, that the Doctor is not human?" The TV series' début episode *An Unearthly Child* (1963) would seem to be the obvious answer but, as Steven pointed out, that wasn't quite the case. The Doctor's comment that "Susan and I are cut off from our own world" suggests alien origins, but he could have just as easily been referring to a human colony world in the future. 'Susan' doesn't seem a terribly alien name, and their colloquial speech and mannerisms seem contemporary. Their clothing is also clearly human in origin (intriguingly, Susan wore a sci-fi silver jumpsuit in the original pilot but this was replaced for the broadcast episode).

The Doctor and Susan: cut off from their own world...

Even the Doctor's ability to change his entire body and become a new man in *The Tenth Planet* (1966) (not yet referred to as 'regeneration' at this point) didn't definitively mark him as an alien. He could still have been a human with specially augmented abilities. Indeed, in recent years we've witnessed an example of exactly that: Melody Pond is a child born of two humans (Amy Pond and Rory Williams) who gains the ability to regenerate and, as seen in *Let's Kill Hitler* (2011), ultimately transforms into River Song. All young Melody needed to achieve this feat was to be conceived inside the Space/Time Vortex, form a connection with the TARDIS and be subjected to years of biological tinkering by the Silence. Nothing to it!

It wasn't until *Spearhead from Space* (1970) that a newly regenerated Doctor was closely examined by physicians, and the truth was finally established. The Doctor did not possess human blood. He had two hearts. His pulse rate was ten beats per minute (the human average is between 60 to 100 beats per minute). The clincher comes when he casually remarks to the sinister Mr Channing, "I'm not human." For the first time it was clear: the Doctor was Not One Of Us.

Good, fine, okay. But what does that actually *mean*? Exactly *how* is the Doctor different? What separates him from *Homo sapiens*? Just how alieny an alien is he? Over the last five decades we've seen the Doctor demonstrate his otherworldliness in all sorts of ways: sometimes sly and subtle, sometimes shocking and dramatic. The Concise Oxford Dictionary defines the term 'superhuman' as 'beyond (normal) human capacity or power; higher than man.' The Doctor certainly fits that description. Let's take a look at the many talents and abilities he possesses, and how they set him apart from us...

LIKE A PHOENIX!

There's a strong suggestion in many stories that the Doctor's ability to regenerate is a gift that Time Lords are granted, not an inherent quality they are born with. The Master, having exhausted his regeneration quota of 13 bodies, is offered "a complete new life cycle" by the Time Lord High Council in *The Five Doctors* (1983). Likewise, the Doctor is given a new life cycle (presumably another 12 lives) at the climax of *The Time of the Doctor* (2013). Perhaps more 'common' Gallifreyans live out their lives in only one body, albeit one with a far longer lifespan than any humans'.

Regeneration allows the Doctor to reconfigure every cell of his body, thereby cheating death and becoming what appears to be a completely different man (or woman – the process is gender-fluid). We've seen him do it 13 times now, and witnessed several other Time Lords perform the same feat. Romana demonstrates that Time Lords can even duplicate the appearances of other people when she copies the form of Princess Astra in *Destiny of the Daleks* (1979). The Twelfth Doctor does the same (although unconsciously) when he imitates the face of Caecilius, a man he encountered in *The Fires of Pompeii* (2008). (And, just possibly, the Fifth Doctor also chooses a face from the past when he takes his last breath: Commander Maxil of the Gallifreyan Chancellery Guard, as seen in 1983's *Arc of Infinity*.)

But it's worth noting that we humans can regenerate too – we just do it a lot slower. Over an average period of seven years, more than 99% of our cells die and are replaced with new ones. Only a comparatively handful remain intact from birth; mostly the neuron cells in our brains' cerebral cortex. In other words, you now possess an almost completely new body from the one you were travelling around in seven years ago. If you live for, say, 70 years you'll have gone through ten distinctly separate bodies (and probably ten wildly varying perspectives on Life, the Universe and Everything). Maybe we're not so different from the Doctor after all...

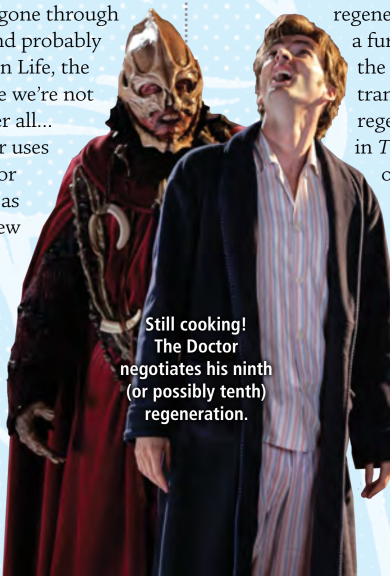
Regeneration energy has other uses beyond basic survival. The Doctor can regenerate individual limbs, as he demonstrates by growing a new hand during his fight with the Sycorax leader in *The Christmas Invasion* (2005). The limitation here is that this is a trick he can only pull off in the first 24 hours of a new regenerative cycle. In *Rise of the Cybermen* (2006) the Doctor transfers some of his life force into a TARDIS crystal to recharge his ship's engines, although not without cost: "I just gave away ten years of my life," the Doctor remarks. The Doctor later uses some of the energy inside the crystal with lethal force against the Cybermen.

The first regeneration.

More usefully, the Doctor can transfer portions of his regenerative power to other people. We discover this in *Mawdryn Undead* (1983) when the Doctor encounters several mutants who have stolen a metamorphic symbiosis regenerator from Gallifrey. The mutants' leader Mawdryn explains how they attempted to gain the power of regeneration but instead condemned themselves to an endless life of eternal pain. He tries to force a reluctant Doctor into donating his remaining 'lives' and end their torment.

The Doctor is, however, happy to use his regenerative power to heal River Song's broken wrist in *The Angels Take Manhattan* (2012), much to her anger – she calls it a "stupid waste of regeneration energy". It's clear that the Doctor only has a finite amount of this power, and once he's used it up, it doesn't, er, regenerate. However, River makes a far greater sacrifice herself in *Let's Kill Hitler* when she exhausts her entire regeneration life cycle (presumably a further ten bodies) to save the Doctor's life. The Doctor transfers another portion of his regeneration energy to Davros in *The Witch's Familiar* (2015) in order to give his old enemy a little more life. Has the Doctor lost a future body or two in the process? Time may tell...

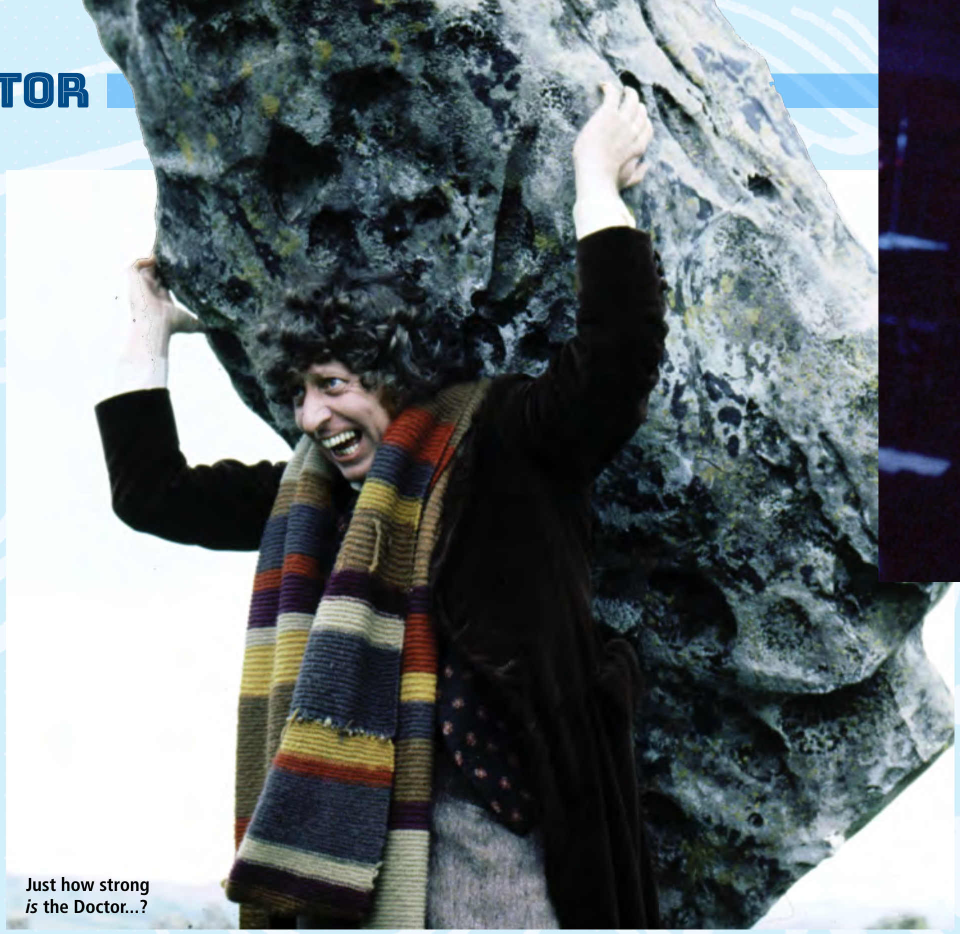
Regeneration is the most impressive stunt in the Doctor's bag of tricks, but it's far from the only one. Let's see what else our hero can do... ►


Still cooking! The Doctor negotiates his ninth (or possibly tenth) regeneration.

MAN OF STEEL?

The Doctor's physical form certainly looks human (although as he points out to Amy in *The Beast Below* (2010), it's actually the other way around: "No, you look Time Lord. We came first."). However, his body is clearly sturdier than a mortal man's. No matter how much damage he's endured across all his adventures, we've never seen him break a single bone. He plunges down a deep shaft in *The Satan Pit* (2006) with no real injury. He falls from an even greater height at the climax of *The End of Time* (2009-10), smashing through a window before hitting the ground. It's the kind of impact that would leave an ordinary man in an A&E ward at the very least, but the Doctor quickly recovers.

When humans exert themselves harder than the oxygen supply to their muscles normally allows, the body metabolises its energy reserves, and fatigue poisons are produced in the bloodstream. This is one reason why we sleep – as we do so, the body focuses on removing the fatigue poisons and restoring its energy reserves. But the Doctor has two hearts! They must oxygenate his blood much more efficiently than any human body, giving him far superior stamina. This type of physical efficiency means that the Doctor needs far less sleep than a human being, and it's an extremely rare event to see him take 40 winks. If the Doctor has a bedroom in the TARDIS, it's never been sighted. "Sleep is for tortoises," he famously declares in 1977's *The Talons of Weng-Chiang*. He clearly gets impatient with his human friends and the colossal amount of time they spend lying on their backs, snoring away: Ace would often rise in the morning to discover that the Doctor had been hard at work on his Machiavellian schemes all through the night. We discover in the DVD mini-story *Good Night* (2011) that the Doctor enjoys plenty of other activities during the hours Amy and Rory spend asleep in the TARDIS. Examples include: stopping supernovas, writing a history of the universe and doing a bit of locum work in Brixton.



Just how strong *is* the Doctor...?

However, one form of sleep we have seen the Doctor take many times is a type of self-induced 'coma'. He falls into a deep state of unconsciousness and cannot usually be roused until his body has healed itself from some form of trauma. The Doctor has often entered this state following a regeneration. In *Robot* (1974-75) he remains comatose for at least several days before reviving. He lies in a similar state in *The Christmas Invasion*, although he briefly awakens to rescue Rose from a deadly robotic Christmas tree. This suggests that the Doctor remains aware of his surroundings on some level despite his condition. Other situations where he has used this 'coma' ability include after being accidentally shot by a UNIT soldier in *Spearhead from Space*, deliberately shot by the Master in *Frontier in Space* (1973), and when he escapes a parallel universe in *Inferno* (1970).

That's how the Doctor shuts down his mind, but he can also switch off his body – and in a far more dramatic fashion. He has referred many times to his 'respiratory bypass system'. Simply put, the process allows him to simulate death. He can stop the beating of both his hearts, close down all his other biological functions, and place himself in a state of suspended animation. He can then revive himself at a later point, as if he's pre-set his body with a 'wake-up' timer. In *Terror of the Zygons* (1975) he switches himself off to survive an airless decompression chamber. In *Pyramids of Mars* (1975) the Doctor uses this power to trick Sutekh's servants into thinking him dead, and he does it again in *Vengeance on Varos* (1985). But this isn't a unique skill: Romana manages the same feat in *Destiny of the Daleks*, and says that she was taught how to stop her hearts at school. In *Terror of the Zygons* the Doctor explains to Benton that it's "just a trick I picked up from a Tibetan monk". Perhaps he learned it during a visit to the Detsen Monastery in *The Abominable Snowmen* (1967)? Or perhaps the 'monk' he's referring to is his old Time Lord mentor K'anpo, seen in 1974's *Planet of the Spiders*?

This bypass system doesn't require a complete shutdown of the Doctor's whole body, however. In *The Two Doctors* (1985) he briefly closes his respiratory passages to avoid being knocked unconscious by a jet of vorum gas. When Peri asks,

SUPER-SPEED!

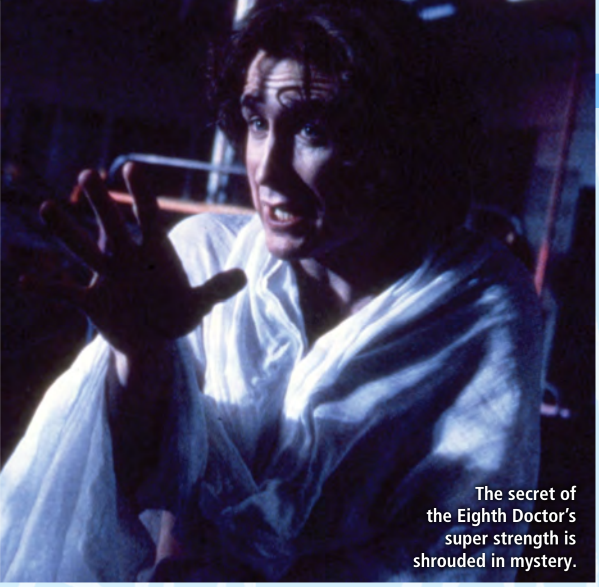
■ Just how does the Doctor change clothes so quickly in *Robot* (1974-75)? From French clown to Viking marauder to Bohemian adventurer in just a few seconds! Is he fiddling about with the TARDIS' internal time-field, or can he just really shift himself when he needs to? The Doctor performs a similar feat in *Time and the Rani* (1987). Perhaps he's just quicker on his feet after a regeneration? Sadly, the Rani seems just as unimpressed as the Brigadier. Tough crowd.

SUPER-TASTE!

■ The Doctor's tongue is as clever as he is. In *Planet of Fire* (1984) he tastes a rock and detects "trace elements of numismaton gas". In *The Christmas Invasion* (2005) he can deduce which blood type he's got on his hand with just a quick lick: "A-Positive. With just a dash of iron." He tastes a door in *Tooth and Claw* (2006) and declares that it contains "Viscum Album, the oil of the mistletoe." He can even tell that Amy Pond's shed is 12 years old by tasting it in 2010's *The Eleventh Hour*!

SUPER-SMELL!

■ The Doctor's nose is impressive too. Time Lord nostrils are so sensitive that celery is used as a smelling salt on Gallifrey. In *The Caves of Androzani* the Doctor describes it as "a powerful restorative where I come from. Unfortunately, the human olfactory system is comparatively feeble." The Doctor's skills even extend to 'olfactory ventriloquism'. He can smell like a human being if need be, thus cleverly fooling the nasty Family of Blood in, er, *The Family of Blood* (2007)!


The secret of the Eighth Doctor's super strength is shrouded in mystery.

"How did you breathe?" he replies, "With difficulty. I'll explain one day." We're still waiting, Doctor...

The Doctor can apparently process oxygen more efficiently than a human. His lung capacity is impressive: "I can store oxygen for several minutes," he says in *The Caves of Androzani* (1984), and proves it by venturing into an airless underground cavern.

The Doctor can withstand extremes of temperature that would polish off any normal man or woman. He strolls along unbothered by the Antarctic air in *The Seeds of Doom* (1976) and a frozen world in *Planet of the Ood* (2008). When the Devil's End barrow is opened in *The Dæmons* (1971), a deadly blast of freezing wind is unleashed, killing the irascible Professor Horner. The Doctor, however, manages to survive. "He must have the constitution of an ox," the amazed Dr Reeves says to Jo Grant.

The most dramatic example of the Doctor's robustness comes in *Four to Doomsday* (1982). In order to reclaim the TARDIS, the Doctor dons a breathing helmet and makes a journey through the hard vacuum of outer space – wearing only his cricketing whites. "We have only six minutes," he says. "That's as long as I can withstand sub-zero temperatures." As the Doctor launches himself into the void, perhaps we should pause to consider that statement. "Sub-zero temperatures" is a barely adequate description of what's waiting for him outside that airlock. While nobody has ever witnessed the effects of exposure to outer space on a human body, it isn't hard to imagine. The temperature of space in the 'shade' is minus 100 degrees Celsius. That would freeze your blood and bodily fluids in less than a minute – which might be a blessing, as the lack of air pressure would otherwise cause them to boil! But the Doctor weathers the trip with ease. In *The Doctor, the Widow and the Wardrobe* (2011) he takes another jaunt through a vacuum as he clambers into a spacesuit while falling to Earth.

Our hero is also capable of staying cool when things heat up. In *The Hand of Fear* the Doctor has to climb inside a nuclear power station's cooling duct with a temperature of over 200 degrees centigrade. "You'll roast, man!" Professor Watson exclaims. "Not if I'm quick!" the Doctor replies. In *42* (2007) the Doctor is trapped aboard a spaceship falling towards a sun. The temperature naturally soars but he keeps his jacket on while everyone else strips down to their vests.

But what about the Doctor's physical strength? Is he superhumanly strong? There have been plenty of situations that suggest the answer is no. We've seen him restrained by normal humans countless times, tied up with rope, and unable to move heavy objects. And yet on rare occasions there have been intriguing glimpses of the Doctor displaying a lot more muscle than we'd normally expect: the newly regenerated Doctor chops a brick in half in *Robot* (but curiously fails to repeat the stunt at the end of the adventure). In the TV Movie the Doctor (again, having just regenerated) awakens inside a container within a hospital morgue. With a few blows he smashes the container's steel door clean off its hinges. In *Destiny of the Daleks* the Doctor and Romana (who has also just regenerated, remember) are seen at the end of the adventure casually chucking away large rocks that are blocking the door to the TARDIS. Could it be that Time Lords possess enhanced strength for a limited time after gaining a new body? And if so, could the Doctor be capable of later tapping into those hidden reserves of strength when he really needs them? (For example, when his pride won't allow him to be upstaged by a youthful Time Lady?)

ZAPPED!

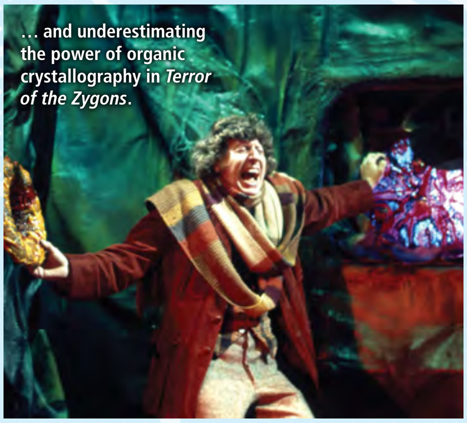
There have been many interesting situations that suggest the Doctor's body is far more than merely a physical vessel; it seems to contain hidden energies that he can manipulate at will. All human brain activity is fundamentally electrical in origin – our thoughts are transmitted as electrical impulses through the body's nervous system – so it would make sense that the Time Lords' advanced physiology might allow the Doctor to channel electrical power. He has the ability to generate small bursts of energy, possibly psychic in origin: he subdues the malevolent Mordred with a hand to his swarthy cranium in *Battlefield* (1989), rendering him unconscious. He does much the same to Sergeant Paterson in *Survival* (1989): "One finger can be a deadly weapon," the Doctor coldly states as the bullying man slumps to the ground. He's repeating a comment that Paterson made earlier, but what if he's also being disturbingly literal? Could the Doctor summon enough energy to make his very touch lethal? We'll hopefully never know for sure – such an action would seem unthinkable for him.

Technology can also be affected by this inner power of the Doctor's. He puts a Dalek Time Controller out of action in *Remembrance of the Daleks* (1988) simply by touching it and concentrating. Energy manipulation on a far more sophisticated level occurs at the climax of *The Doctor Dances* (2005). We see the Doctor take control of a cluster of robotic nano-forms and alter their programming with a mental command. "Software patch," he confidently explains, as the creatures swarm around him like fireflies. "Gonna email the upgrade." The day is saved, everybody lives, and dear old Mrs Harcourt gets her leg back!

This form of manipulation rises to an awesome level at the climax of *The Parting of the Ways* (2005). The Doctor saves Rose's life in spectacular fashion by pulling the energy of the Space/Time Vortex out of her mind and body and absorbing it into his own. This is too much for the Doctor's body to process, however. It leads to a swift regeneration, and his subsequent incarnation becomes a target for unscrupulous aliens. "I'm still regenerating," he explains in *The Christmas Invasion*. "I'm bursting with energy," he adds. "They could run their batteries off me for a couple of –" The Doctor is cut short before he can finish the sentence; was he going to say "months", "years" or perhaps even "decades"? The implication seems to be that the Doctor's body can itself function as a battery, storing and re-channelling various forms of exotic energy. In *Smith and Jones* (2007) the Doctor absorbs a huge dose of radiation in the hospital's x-ray room, but is unconcerned. He comments to an astonished Martha Jones that, "it's only Roentgen radiation. We used to play with Roentgen bricks in the nursery." The Doctor concentrates and, after a quick jig, expels all the energy into his left trainer. Even so, the Doctor cannot withstand all forms of radiation so easily – massive exposure in both *Planet of the Spiders* and *The End of Time* lead to him regenerating in order to survive.

However, this remarkable ability has saved the Doctor's life in many more adventures. Time and again we've seen him survive electrical charges that would be lethal to humans: in *Genesis of the Daleks* (1975) he withstands a painful scrap with an electrified fence. In *Terror of the Zygons* he channels the power of 'organic crystallography' inside the Zygon spaceship – it's a massive jolt to his nervous system but he keeps breathing. In *Aliens of London* (2005) the Slitheens' nasty trick of electrocuting all of Earth's alien invasion experts results in a roomful of dead humans – and one angry Time Lord, still very much alive. The Doctor survives a nasty jolt from a door in *The Vampires of Venice* (2010) and even uses his body to channel ►

Over-powering Mordred in *Battlefield*...


... and underestimating the power of organic crystallography in *Terror of the Zygons*.

◄ a lightning bolt in *Evolution of the Daleks* (2007). Speaking of Daleks, the Doctor manages to cling to life after being zapped by his greatest enemies in both *The Stolen Earth* (2008) and *The Big Bang* (2010), coping with the types of energy blasts that would instantly kill a normal human. Perhaps his most impressive feat of energy manipulation comes at the conclusion of 2007's *Last of the Time Lords*: the Doctor absorbs the collected psychic energy of humanity and uses it to rejuvenate his aged body – not to mention glow with an ethereal light, deflect laser beams and levitate for a little bit!

THE SPEED OF THOUGHT!

Much less flamboyant (but just as important) are the Doctor's cognitive functions: his brain can perceive, process and interpret information at lightning speed. We've seen him absorb texts at a jaw-dropping rate: he speed-reads a book in under a second in 1979's *City of Death* ("Not bad. Bit boring in the middle.") and does much the same in *Rose* (2005) and *The Time of Angels* (2010). He makes advanced calculations in a heartbeat in stories such as *The Macra Terror* (1967), *The Ice Warriors* (1967), *The Claws of Axos* (1971) and *The Impossible Planet* (2006), outpacing sophisticated computer systems.

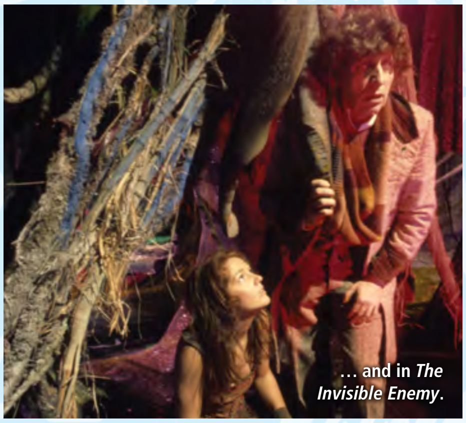
In *The Time Monster* (1972) the Doctor tells Jo Grant, "My reactions are ten times faster than yours." *Heaven Sent* (2015) gives us a fascinating insight into how his mind functions. Although only a split-second is passing in the physical world, the Doctor effectively retreats inside his own consciousness – which he envisions as the TARDIS control room – and gives himself a much longer span of time to consider and calculate all the possible outcomes of his actions. Do we all look like we're moving in slow-motion to the Doctor?

When the Doctor takes a fantastic voyage into his own physical brain in 1977's *The Invisible Enemy*, he compares his mind with Leela's. He (unsurprisingly) judges his to be far superior: "Mine's much more complex. Left and right sides working in unison via the specialised neural ganglia, thus combining data storage and retrieval with logical interest and the intuitive leap." He adds, "That is a reflex link, whereby I can tune myself into the Time Lord intelligentsia. A thousand super-brains in one." We'll return to this 'link' a little later...

The Doctor's sensory input is far more advanced than a normal human's – simply put, he catches the details we miss. He knows Tobias Vaughn isn't quite kosher in *The Invasion* (1968) because he's spotted that the suave businessman isn't blinking as frequently as he should. He isn't fooled by the fake Martha in *The Poison Sky* (2008) because he's noticed "Reduced iris contraction, slight thinning of the hair follicles on the left temple, and frankly, you smell. You might as well have worn a T-shirt saying 'clone'." In *The Eleventh Hour* (2010) the brand-new Doctor can summon a complete 3D recollection of every aspect of the village green he's been dashing across, and zoom in on the one element that doesn't make sense (Rory snapping a photo of a man and a dog).

It should be noted that most of these kinds of feats aren't, strictly speaking, superhuman – there are many documented cases of men, women and children displaying staggering examples of memory, observation and calculation, particularly people on the autistic spectrum. But the Doctor's perceptual capacity seems to extend far beyond any human's. In *Rose* the Doctor tells his companion-to-be that he can sense the world spinning beneath their feet. "The entire planet is hurtling around the sun at 67,000 miles an hour and I can feel it." He doesn't seem to be speaking poetically. Do his perceptions stretch out into the broader universe? Can he actually sense the movements of worlds and stars? Perhaps...

Getting inside the Doctor's head in *Heaven Sent*...



... and in *The Invisible Enemy*.

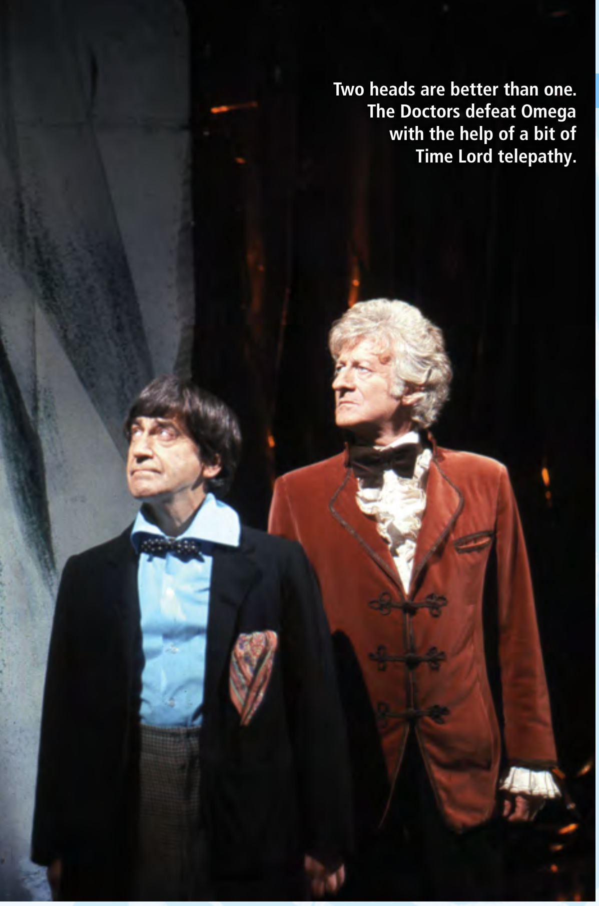
YOU ARE GETTING SLEEPY...

Mind control is a favourite tactic of your typical *Doctor Who* baddie – villains like the Great Intelligence, the Nestenes and, of course, the Master have always been happy to dominate our puny human brains. But it's a slightly unsettling fact that the Doctor shares with his enemies this ability to place people under his mental influence – albeit always for their own good. In *The War Machines* (1966) the Doctor easily frees Dodo from WOTAN's control with some hypnosis of his own. He does much the same to Victoria in *The Abominable Snowmen*, releasing her from the Great Intelligence's mental grip. The Doctor puts the hypnotic whammy on Sarah Jane Smith in a memorable scene in *Terror of the Zygons*. He does it in order to slow down her biological functions and enable her to survive inside that aforementioned decompression chamber.

Poor Sarah Jane. For such a strong-willed individual she really did get mind-controlled on a tediously regular basis: giant spiders, fifteenth-century Italian astrologers, animated stone hands, they were all at it. And it's in *The Hand of Fear* (1976) that we see the Doctor put her under his influence once more, and this time with frightening ease. "I want you to concentrate," he says, and the intrepid reporter can immediately see what's coming. "Oh no, that's not fair, not aga–" is all she manages to get out before she goes all glassy-eyed. But significantly, there's no lengthy hypnotic process this time – she's spellbound in a split-second. It's almost as if the Doctor has left a 'backdoor' program in Sarah Jane's mind in case he needs to quickly take control of her again: a disturbing thought. But then again, perhaps the Doctor is simply becoming more adept at the old look-into-my-eyes routine. In *The Invasion of Time* (1978) he only needs to glance at the youthful Time Lord Rodan before telling her that "You are now in a state of deep hypnosis." And so she is!

By the time the Doctor reaches his sixth incarnation, however, his hypnotic abilities seem to be on the wane – the best attempt he can make at calming an angry mutant in *Revelation of the Daleks* (1985) is with the old chestnut of swinging a pocket watch in front of his face. "Be at peace with the world," he says hopefully. This only earns him a pair of scabby hands around his throat and an undignified roll down a snowy hill. Maybe the mutant was annoyed by the cliché?

It's the Seventh Doctor who is clearly the hypno-king. There's a deleted scene in 1988's *Silver Nemesis* (available for viewing on the DVD release) where he is grabbed by Buckingham Palace guards. The Doctor frees himself and Ace by donning a pair of glasses and simply commanding the men to release them (possibly the specs are a souvenir from *The*



Two heads are better than one. The Doctors defeat Omega with the help of a bit of Time Lord telepathy.

DOCTOR WHOLITTLE

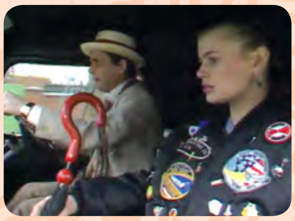
■ The Doctor has a conversation with Craig's cat in 2010's *The Lodger*, gathering info on the upstairs flat. In *A Town Called Mercy* (2012) he explains to a preacher that his horse's real name is "Susan" and "he wants you to respect his life choices". Does the Time Lord 'gift' of universal translation extend to all Earth animals? When the Doctor asks a herd of cows if they have a sonic time-scanner in *Image of the Fendahl* (1977), does he actually get an answer?

NOW YOU SEE IT...

■ The Doctor distracts the treacherous Dr Taltalian in *The Ambassadors of Death* (1970) by making a tape reel vanish! Liz Shaw playfully suggests that he's sent it into the future, but the Doctor explains that it was "simply transmigration of object". There's more conjuring in *The Greatest Show in the Galaxy* (1988-89) when the Doctor pulls a candle out of nowhere and turns a snake into his umbrella as he entertains the Gods of Ragnarok. It's probably just sleight of hand, but who knows for certain...?

DRIVEN TO DISTRACTION

■ It's London, 1963, and the situation is grim. The military is powerless as alien killing machines invade the streets of Shoreditch. Ace is driving. The Doctor is complaining. "If you don't like it," Ace shouts, "you drive!" They zoom under a bridge, plunging their van into a split-second of darkness. When it emerges, the pair have swapped seats. The Doctor is now at the wheel, and a bewildered Ace is holding his brolly. Pure *Remembrance of the Daleks* (1988) magic!



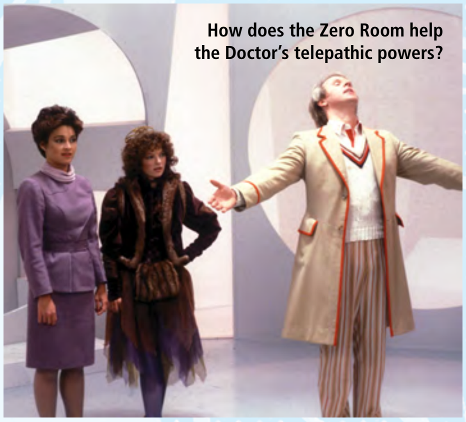
War Games (1969), where the villains used similar tactics). By *Battlefield* his ability has clearly grown, and he no longer needs any props to 'change' the minds of humans. When the Doctor encounters two civilians who are resisting being taken to safety, he simply gives them a penetrating stare and says, "You're very angry... *and you want to leave*." This instantly reverses their stubborn attitude and they happily go on their way. It's an unnerving example of the Doctor's mental prowess, and one that he obviously doesn't relish demonstrating. The Doctor values individual freedom very highly – taking control of people's minds, even to save their lives, crosses an ethical line for him.

I KNOW WHAT YOU'RE THINKING...

Telepathy is another mental power that the Doctor rarely demonstrates. It seems to be very limited in range – no Professor Xavier-style mind-scanning for our favourite Time Lord. (Bad luck for him, but good news for us – imagine how crushingly dull *Doctor Who* would be if he could just read people's minds and solve every mystery in the opening teaser?) At the conclusion of *The War Games* the Doctor is able to project a mental SOS into a small box and send it to the Time Lords. At the end of *Frontier in Space* the Doctor sends another telepathic message to the Time Lords via the TARDIS. In *The Deadly Assassin* (1976) he receives a psychic summoning to the Panopticon on Gallifrey, and also gets a precognitive vision of the Time Lord president's assassination.

These are examples of the Doctor sending and receiving mental messages, but his telepathic skills also function in more subtle ways. They seem to take the form of a powerful intuition at the beginning of *The War Machines*, when he emerges from the TARDIS and immediately senses a malevolent force emanating from the Post Office Tower: "You know, there's something alien about that tower. I can scent it." In *The Curse of Fenric* (1989) the Doctor provides succour to a tormented Russian soldier who has seen something horrific: "His mind's in pieces!" his comrade observes. The Doctor places a hand on the soldier's forehead and instantly calms him. In *The Girl in the Fireplace* (2006) the Doctor encounters the beautiful Reinette and, with his hands on her temples, explores her memories. Intriguingly, this form of communion proves to be a two-way street – Reinette also witnesses some of the Doctor's troubled, lonely youth. The Doctor leaves a tender farewell inside little Amelia Pond's mind in *The Big Bang*, but a far less gentle message is sent in *The Lodger* (2010): when the Doctor needs to transmit a very fast info-dump to the hapless Craig Owens, he is forced to headbutt him. Twice. Ouch.

Physical contact usually seems necessary for the Doctor to make these kinds of telepathic connections, but one notable exception occurs in *The Three Doctors* (1972-73). The Second and Third Doctors simply stand next to one another and share their memories in a quick back-and-forth download. But of course they're two aspects of what is essentially the same man, so it's understandable that the rules might be different.



How does the Zero Room help the Doctor's telepathic powers?

In *Castrovalva* (1982) the just-regenerated Doctor enters a special chamber inside the TARDIS called the Zero Room. The regeneration has caused extreme confusion in his mind: "When the synapses are weak they're like radio receivers, picking up all sorts of jumbled signals," he explains. The Zero Room protects the Doctor, blocking out all forms of outside energy. He declares that "even the gravity's only local" and begins to levitate. (His image also becomes inexplicably reversed at this point – maybe the room's light waves are localised too, and can be flipped?) The Doctor briefly speaks to Tegan and Nyssa but then slips into what appears to be a meditative trance and begins to communicate with his companions telepathically. We can safely assume that the Doctor can't normally send messages in this way – there have been a thousand situations where the Doctor and his friends would have benefited from a direct mental connection – so the Zero Room must be assisting the Doctor's telepathic prowess. Perhaps all the other energy signals of the universe are the problem here; the equivalent of atmospheric electricity interfering with radio wavelengths? Maybe once they're blocked, the Doctor's full potential as a telepath is fulfilled?

Without a doubt the most tragic piece of psychic jiggery-pokery we ever see the Doctor perform comes at the conclusion of *Journey's End* (2008). Donna Noble has become part Time Lord, thanks to a 'human/Time Lord metacrisis' – but the tremendous influx of knowledge is crushing her mind. In order to save her life, the Doctor is forced to place a block in Donna's mind that removes her memories of their adventures in the TARDIS. But ►

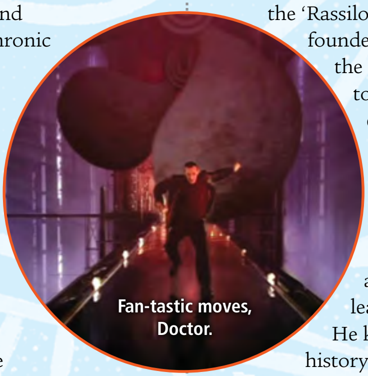
it isn't just a barrier – he also implants a defence mechanism that can psychically zap a hostile force if Donna begins to remember her past life, and we see it triggered in *The End of Time*. It's worth noting that Donna's mind remains partially Time Lord in nature, and is undoubtedly a powerful energy source in its own right.

Telepathy seems to be part-and-parcel of a Time Lord's inner being, a power that connects the entire race together in some fundamental way (remember that "link" he pointed out to Leela in *The Invisible Enemy*?). Perhaps this is a result of the Matrix: a 'panotropic web' the Doctor's people devised which seems to bond all Time Lord minds and store them in one vast collective. In *Logopolis* (1981) the Doctor admits to Adric that the Master has read his mind: "In many ways we have the same mind," he mutters cryptically. At the end of *Dalek* (2005), Rose suggests to the Doctor that other Time Lords might have survived the Time War and still be alive somewhere. "No. I'd know," he replies sadly, pointing to his head. "In here. Feels like there's no-one." The implication is staggering: if even one Time Lord were still breathing – *anywhere in the universe* – the Doctor would be able to sense his or her presence. (Of course, it later turns out that there *is* one other living Time Lord in the universe, but the Master has evaded the Doctor's perception – first by transforming his body into a human with the Chameleon Arch, and then later with the Archangel Network's hypnotic signal. Sly as a weasel!)

How does the Doctor *know* that some moments in history are 'fixed points'? Is it another Time Lord gift?

IF I COULD TURN BACK TIME...

Something equally fundamental to the Doctor's essence is his relationship with time itself. Over and over again we have seen evidence that the Doctor stands outside the flow of time in a way that we humans have difficulty comprehending. "Have you ever thought what it's like to be wanderers in the fourth dimension?" the Doctor asks in *100,000 BC* (1963), and the honest answer is: not really. But we have plenty of examples that give us some clues. In the apocalyptic climax of *The Daleks' Master Plan* (1965-66) the Daleks' Time Destructor is activated. It fires a deadly wave of temporal energy that ages poor Sara Kingdom to death in seconds – but the Doctor is unaffected. In stories such as *Invasion of the Dinosaurs* (1974), *City of Death* and *The Lodger* we see further artificial disruptions of the time stream. Events repeat themselves, with the entire world rewinding like a recording – but the Doctor stands outside the effect, observing it. In *Meglos* (1980) the Doctor and Romana are trapped inside a "chronic hysteresis" by the titular villain. In this case the time loop does affect them but, critically, they remain aware of the manipulation and can thus break free.



Fan-tastic moves, Doctor.

In *The End of the World* (2005) the Doctor takes this 'outsider' status to an extraordinary new level. Faced with a set of deadly fan blades whirring at a dizzying speed, the Doctor calms his mind and goes into a trance. He appears to displace himself in some way from the flow of time, searching for a gap between one second and the next – and then simply steps through the blades. While any human would have ended up decorating the walls of Platform One, the Doctor finds a way.

The Doctor's oft-mentioned connection with his TARDIS might be the key to understanding this ability. In *The Two Doctors* we discover that Time Lords have a vital link with their TARDISes called the 'Rassilon Imprimatur'. Rassilon, the founder of Time Lord society, altered the cellular structure of his people to include a 'symbiotic nuclei' that enables them to travel in time. Perhaps the TARDIS shares its perception of the timestream with the Doctor?

But the Doctor's unique understanding of time isn't always an asset – sometimes it leads him down painful paths. He knows that not all moments in history are fluid; some are set in stone and must be protected at all costs in order to preserve the "web of time". No matter how grim, no matter what the cost to human life, fixed points in history such as the ones shown in *The Aztecs* (1964), *The Fires of Pompeii* and *The Waters of Mars* (2009) must not be altered. This isn't something the Doctor needs to look up on the TARDIS database – when he enters these moments he just knows. As he says to Donna in *The Fires of Pompeii*, "That's how I see the universe. Every waking second, I can see what is, what was, what could be, what must not. That's the burden of a Time Lord."

This article only provides a brief glimpse of our hero's abilities and is by no means intended to be a comprehensive list. The Doctor is ultimately indefinable – all we can do is watch him and wonder. It's that endless sense of mystery that gives him his greatest power of all: the one over our imaginations. We've only just begun to see what the Doctor is capable of. He can stare into our minds and hearts. He can calculate the square root of eternity. He can turn a coward into a hero.

And he can open the TARDIS door with the click of his fingers...

GOING VIRAL

■ We've seen the Doctor influence the minds of individuals, but can he do the same for an entire society? At the conclusion of *The Christmas Invasion* (2005) he is deeply angered by Prime Minister Harriet Jones' decision to destroy the Sycorax, and declares that he will end her reign with only six words. He whispers into her aide's ear: "Don't you think she looks tired?" A few hours later, on what should be a triumphant day for Harriet, she finds herself besieged by accusations of instability and ill-health. Calls for her resignation quickly follow and her political career is soon dead and buried. This has to be the strangest, most subtle, and downright *creepiest* display of the Doctor's power we have ever seen.

There's much talk these days of 'memes'; a term coined by evolutionary biologist Richard Dawkins. A meme is a phrase, image or concept that enters the popular imagination. A successful meme slips into the regular vocabulary of a culture, passing from one 'carrier' to another (or en masse via the internet and other media). The meme multiplies and sometimes even mutates, in a similar manner to the way successful genes spread themselves across generations.

Is it possible that the Doctor has somehow deliberately planted a meme inside the British public's consciousness to destroy Harriet's career? And if he could achieve that, how else might he alter our culture if he chose to do so...?

EXCLUSIVE OFFER FOR DWM READERS!

DOUBLE-DVD SET ONLY £7

DVD VIDEO
MYTH MAKERS
DOCTOR WHO MAGAZINE
Celebrating 500 Issues
FIVE SPECIAL PROGRAMMES ABOUT DOCTOR WHO MAGAZINE, PRESENTED TOGETHER IN A TWO-DISC SET FOR THE FIRST TIME!
Reeltime Pictures

This special box set includes all FOUR **MYTH MAKERS** documentaries that tell the history of **Doctor Who Magazine**, including a brand-new never-before-released production for 2016!

PLUS: Messages from the stars of *Doctor Who* and a bonus **MYTH MAKERS** special: a convention panel of the (then) current **Doctor Who Magazine** production team recorded in 1989!

TOTAL RUNNING TIME

3 hours and 30 minutes

This 2-DISC DVD BOX SET is available to order at the exclusive price of just £7 (plus p&p) online at: **www.timetraveltv.com**

or fill in the coupon (or make a copy) and send with a cheque for £7 (plus p&p) made payable to Reeltime Pictures Ltd, PO Box 23435, London SE26 5WU

This production is not made with the consent or approval of the BBC or BBC Worldwide Ltd. Reeltime Pictures is solely responsible for the content.

Please send me a copy of the MYTH MAKERS **Doctor Who Magazine** 2-DISC DVD BOX SET

I enclose a cheque/postal order for £7 (plus £1 p&p UK, £2 overseas)

NAME ....

ADDRESS ....

....

.... **POSTCODE** ....

Please allow 28 days for delivery. Limited edition. Offer subject to availability. Region Free PAL FORMAT.

CHRIS

EMMA

MICHAEL

WILL

The Time Team

The mission to watch all of *Doctor Who*, and this month *The Sarah Jane Adventures*...

THIS ISSUE THE SARAH JANE ADVENTURES – THE DEATH OF THE DOCTOR

Alas Smith & Jones

The Time Team mourns the death of the Doctor – but they're cheered up no end as Sarah Jane Smith finally meets up with Jo Jones, née Grant!

COMPLIED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

"Merry Christmas!" yells Chris, ushering Emma, Michael and Will into his front parlour, which he's transformed into a winter wonderland in readiness for the latest seasonal *Doctor Who* Special (well, he's put some tinsel round the telly and stuck on a cinnamon-flavoured Glade Plug-In, at least).

Everyone's full of festive cheer, and ready to rejoin the Doctor, Amy and Rory where we last left them – en route to a fabulous Christmas adventure on the Orient Express – IN SPACE.

Yeah, about that...

"The Sarah Jane Adventures!" cries a surprised Will. Sorry guys, you'll have to hang on until page 64 for Christmas, as we're taking a detour to catch up with everyone's favourite Ealing-based alien investigation operatives. And there has been one big change since we last dropped in at 18 Bannerman Road.

"Nice to see that Luke is still around, even though he's at uni," says Michael, as the gang Skype their pal in his new digs. "Oh, and he's 'clicked' with Sanjay straight away. Hmmm," he smiles, raising an eyebrow.

"Poor Sarah Jane's already lost her little boy!" wails Emma.

Before she can fret too much about Luke getting drunk on half a pint of shandy booze and mingling with unsuitable boys, Mr Smith goes on full alert – there are soldiers approaching the house.

"UNIT! No hanging about this week," marvels Michael. "Colonel Karim is oddly familiar," says Will. "Is it possible I used to watch her in... er, *Footballers' Wives?*" he asks, sheepishly.

Sarah Jane was obviously no fan of *Footballers' Wives*, as she gives the newcomer a very frosty welcome.

"Would she have been as strict with Sergeant Benton?" wonders Michael. She's right to be suspicious – Karim is the bearer of terrible news.

"Hang on... the Doctor's snuffed it?" says Chris, incredulous.

"Nooooo, he can't be dead," wails Emma.

Will isn't convinced.

"All things considered, I'm going to guess that the Doctor probably hasn't *actually* been killed off in a spin-off series," he says, crossly.

"That's quite a teaser, though," says Michael. "Why do they think he's dead?" he wonders.

"And *Death of the Doctor* is a great title," adds Chris, as the titles crash in.

"Written by Russell T Davies," notes Will. "It's been a while!"

Karim tells Sarah Jane that the Doctor's body was found at the Wasteland of the Crimson Heart by a race called the Shansheeth, having saved the lives of 500 children from the Scarlet Monstrosity.

"That's all suspiciously red," says Will, suspiciously. Emma's not buying it either.

"A likely story," she snorts. "Intergalactic undertakers trawling battlefields for dead warriors? Carrion, more like."

Karim explains the Shansheeth have sent an Epitaph Stone – an intergalactic death notice.

"Sarah Jane doesn't want to believe it, does she?" says Chris. "She's determined to prove them all wrong."

The Stone projects a flickering hologram of a Shansheeth.

"Humanoid vultures! I knew it!" shouts Emma, triumphantly.

"Its epitaph is quite moving," says Will. "And I recognise that voice – it's David Bradley!"

"He'd make a brilliant Doctor one day," suggests Michael.

Next morning, something strange happens when Clyde touches the car taking everyone to the Doctor's funeral.

"Clyde's space static!" recalls Emma. "Just like in *The Wedding of Sarah Jane Smith* last year..."

UNIT is hosting the ceremony.

"Ooh now," coos Michael. "That shot of the secret base in Mount Snowdon is almost, but not really, quite great. But I don't care, as I love the nerve of just doing it."

"Colonel Karim has lovely, flowing locks of hair. That seems unusual for someone in the army," says Michael. "I suppose UNIT was always more laid back about that sort of thing. Or else it's a sign that she's evil?"

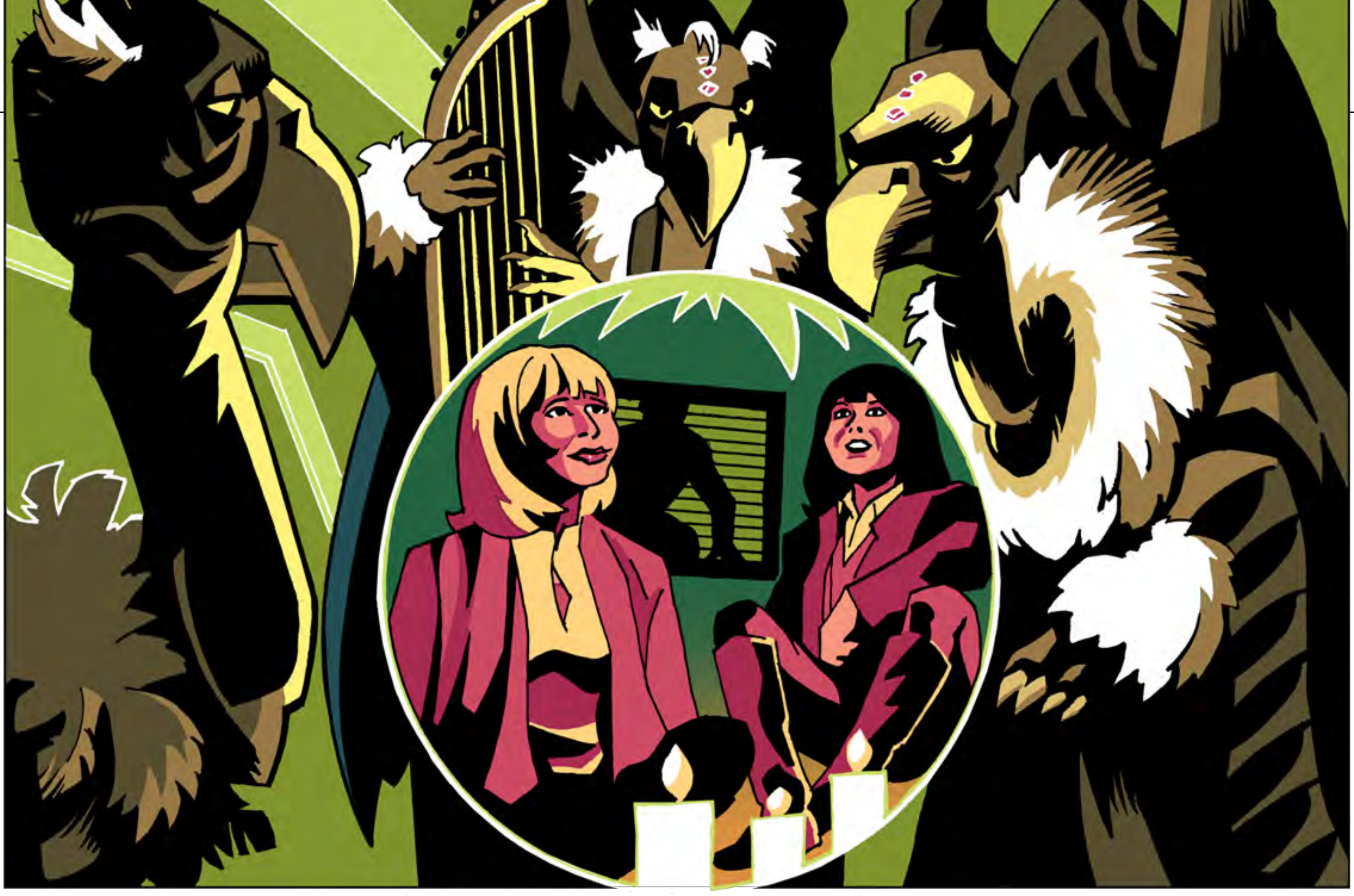
"She's the right sort of stern," argues Emma. "I think there's even a twinkle," she adds, hopefully.

As they make their way to their quarters, our friends spot some foes.

"Graske!" hoots Chris. "Jimmy Vee, who plays them, is one of *Doctor Who's* unsung heroes. Good to see him reprise this role... well, kind of."

That's right – these are not Graske, they're actually Groske.

"Painting the costume blue!" cackles Michael. "Brilliantly inventive – and cheap. Once



again, inheriting the economical thinking behind a lot of old *Doctor Who* stories."

UNIT has planned a big send-off for the Doctor.

"Firing his coffin into space on a rocket is oddly extravagant," says Michael, "and I do worry about the cost to the public. I hope they're sending a few probes up there with him."

Clyde's hand crackles again.

"That glow came from the TARDIS last year," recalls Chris. "Is it trying to get in touch?"

"I love the slow release of information, with the Groske smelling Artron energy on Clyde," adds Michael.

Sarah Jane is taken to the funeral chamber, where she finally sees the Shansheeth in all their beaky glory.

"Those necks!" shrieks Michael.

"The design is great," agrees Chris, "really in keeping with the Judoon and the other animal and alien hybrids of the Russell T Davies era."

Karim warns Sarah against seeing the Doctor's body, as he was 'hurt' when he died. That news hits Sarah Jane hard.

"That suddenly vulnerability from Sarah Jane is breaking my heart," says Will.

One of the Shansheeth starts playing a musical instrument: the Cradle of the Lost Chord. It sounds, as these things so often do, quite annoying, but for some reason it moves everyone present, and they remember the times they shared with the Doctor.

"Yay, David Tennant! I love a flashback clip," whoops Michael, as her thoughts go further back. "Argh! Tom Baker! Jon Pertwee!" he wails. The spell is broken when, just as the Third Doctor's face comes to mind, a latecomer clatters through the doors, making a right old racket.

"Jo Grant!" gasps Will. "It's Jo Grant! And she's got young Thingy from *Game of Thrones* as her grandson, Santiago."

"What an entrance by Katy Manning," says a thrilled Michael. "I love the idea that someone at UNIT wrote to tell Jo that the Doctor had found a new lady friend. Bet it was Corporal Bell."

"Aw," sighs Will. "Jo realising that Sarah's seen the Doctor recently is heartbreaking. Reminds me of the gentle envy between Sarah and Rose."

They may be very different, but there's one thing Sarah Jane and Jo have in common – they're both sure the Doctor is still alive.

"I'm with you, ladies," says Emma. "The universe would ripple if the Doctor died."

The blue crackle appears around Clyde's hand again.

"The Groske knows something! Go get him, gang!" urges Chris, as they follow the creature through a panel in the wall.

"Jo realising that Sarah's seen the Doctor recently is heartbreaking. Reminds me of the envy between Sarah and Rose." – WILL

"A ventilation shaft!" cheers Will. "It's been too long."

Back in the funeral chamber, the Shansheeth have been sifting through the memories they sneakily collected with the Cradle, and identified their targets.

"Ha! The two wise women of the tribe. That's Sarah and Jo," chuckles Will.

"'Tempt them with memories of the past!' Now, that's powerful stuff," says Michael, as the busker Shansheeth starts up his awful din again to turbo-charge Sarah and Jo's reminiscences.

"This is all very Hubble Bubble, witch-y mumbo-jumbo," Emma tuts, as the two women fall into a deep trance.

Elsewhere, as Clyde and the gang shuffle along the shaft, something odd is happening to Clyde's voice.

"He sounds just like Matt Smith!" raves Chris.

"It's the Doctor!" cheers Michael. "He's not dead after all! Yay!"

The young friends wriggle out and are reunited with Sarah Jane and Jo, who have woken from their slumber. But weird things are still happening to Clyde – his hand is now white.

"It's a very Eleventh Doctor thing to do, isn't it?" says Emma. "Body-swap without asking and putting the swapee straight into trouble without explanation," she says, as the Doctor appears at last.

"Meanwhile, Clyde is discovering the joys of the traditional *Doctor Who* quarry," says Chris, as the young lad is beamed to a red, alien wasteland.

"Ha! The Doctor is barely back, he's made fun of Jo, stood up to the villains and now he's being zapped," says Michael. "You don't get purer *Doctor Who* than that, do you?"

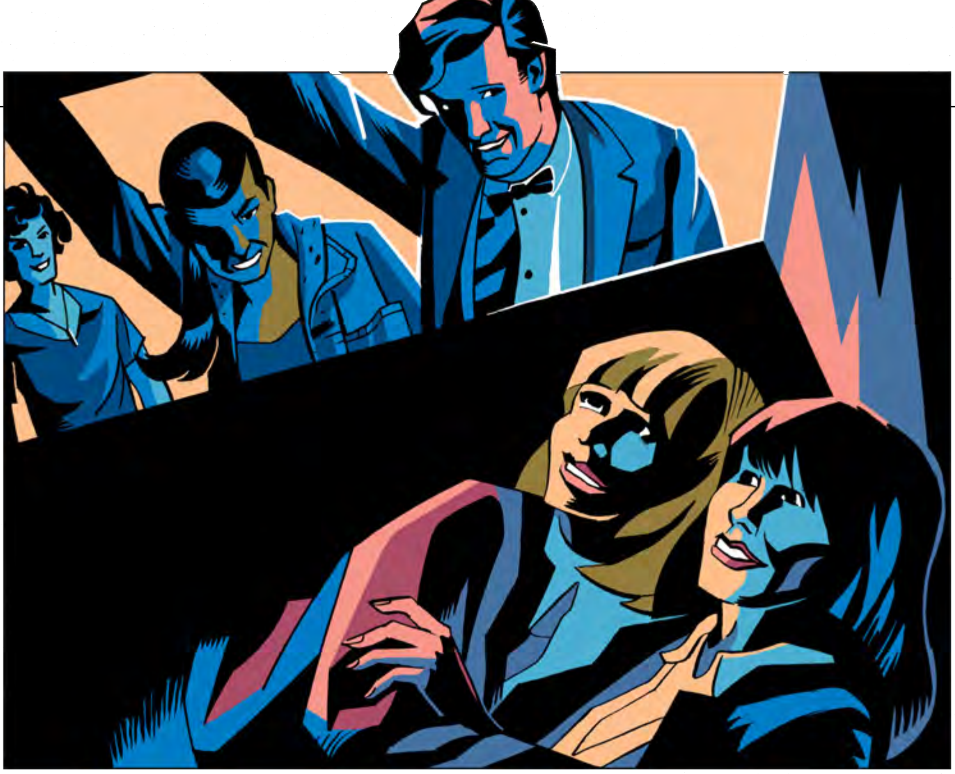
"What a gloriously camp cliffhanger," Will babbles, almost hysterical. "'So sorry for you loss' is a fabulously evil catchphrase."

"It's not very fair of the Shansheeth to suddenly have electric hands!" scolds Emma. "How's the Doctor going to get out of that then?"

Surprisingly easily, as it goes – he just swaps places with Clyde again, and the Shansheeth is so baffled that he stops zapping. They all leg it, with the Shansheeth in hot pursuit.

By the time they reach a handy airlock door, Clyde's gone again – but not for long, as the Doctor does one last swap, this time taking Sarah Jane and Jo with him.

"'Come along, Smith!' Russell's got the hang of this new Doctor, alright," grins Michael. ►



◄ “Love Sarah and Jo’s reactions to being on a new planet,” says Michael. “‘Where are we?’ Lakertya, 1987, at the bins round the back of the Rani’s lair, by the look of things.”

Back at the UNIT base, the rest of the gang have realised that Karim isn’t one of the good guys.

“She’s proper nasty!” says Chris. “You were right, Michael.” And the surprises keep coming...

“The naughty Shansheeth have got the TARDIS,” gasps Emma, as the blue box is wheeled into the funeral chamber.

Back in the wastelands, the Doctor casually reveals he’s now travelling with a married couple.

“Aw, another sucker punch to Jo,” says Will.

“But how wonderful that the Doctor knows exactly what Jo has been up to and that he’s tried looking for her,” says Michael.

“So, when he regenerated last time, he checked in on every one of his friends?” boggles Chris. “That really is quite sweet! Although not really very practical, given that he was dying at the time.”

“What was Dodo up to, I wonder?” says Michael.

Meanwhile, the Groske has led our younger friends to the safety of his secret den.

“The three kids bonding is a highlight for me,” says Chris. “Their conversation flows so naturally, in a way that other writers can’t quite achieve.”

Karim tracks them down and starts pumping some hot, hot heat through the vents, while the Doctor finally sorts out his machine, with a bit of help from Sarah’s sonic lipstick and some of Jo’s hippy blackcurrant oil. This time, they’ll be able to get back without switching with Clyde.

“Good job,” says Emma. “There wouldn’t be room for them all in the Groske’s pizza-vent lair.”

On arrival, they realise the others are in danger, so the Doctor jumps into the shaft. Before Jo and Sarah Jane can follow, they’re captured.

“Now that’s a dilemma,” says Will. “Should the Doctor save the kids or his erstwhile companions? Sarah and Jo would obviously say the kids.”

“He knows Sarah and Jo can look after themselves,” reasons Emma, as he presses on down the shaft.

> **“Of *course* Sarah has looked up all the old companions!” – MICHAEL**

The Doctor gets his friends out of the Groske’s lair in the nick of time, and gets to chat with Clyde.

“Clyde’s questions about regeneration are amazing,” giggles Chris. “Especially as to whether there’s a limit! Cheeky Russell.”

“Also, Clyde just casually asking the Doctor if he can change skin colour and the Doctor just casually saying sure. Sorted!” says Will.

The Shansheeth have rigged Sarah and Jo up to a Memory Weave, to mine their memories to fabricate a perfect copy of the TARDIS key.

“Wouldn’t Sarah and Jo remember the old ankh TARDIS key?” suggests Michael.

“Oh shush, stop ruining this for everyone, Michael,” tuts Emma. “AS USUAL.”

“So the Shansheeth’s plan is to stop death, because they’re sick of having to deal with it all of the time?” says Chris, agog. “I can’t decide whether that’s noble or lazy.”

The Doctor and co make it as far as the door to the funeral chamber, but it’s totally sealed off.

“‘Accelerate the Weave!’ needs to go on a list of campest villain phrases of all time,” chuckles Will, as the Shansheeth fire up their gizmo. The Doctor realises that their memories are so powerful that they could overload the Weave, so encourages Sarah Jane and Jo to dig deeper...

“The Brig! The Master! King Peladon! Alpha Centauri! What a joy,” gasps Will, as everything starts to fizz and bang alarmingly.

“It’s all going to blow up. Just like in the Pertwee era,” squeals Michael. “And now we have Doctor and companions, stuck on opposite sides of a wall, echoing *Doomsday* too.”

But these seasoned companions haven’t got where they are without learning a trick or two, and quickly clamber the handy lead-lined coffin, leaving Colonel Karim and the Shansheeth to their fate.

“Aaaaaand the Shansheeth and Karim are blown up in a violent explosion!” whoops Chris. “I love kids’ telly!”

Later, Sarah Jane admits to the Doctor that she and Jo had never really believed she was dead.

“That line of the Doctor’s about the whole universe shivering is a very Russell-type thing for him to say, quite different from the tone of this past year,” says Michael. Will nods in agreement.

“It could come across as a bit portentous,” he says, “but that little ‘Brrrr!’ Matt does at the end cuts through all that.”

Just time for one last pull on the team’s heartstrings as Jo and Santiago say farewell. Rani wonders if there are other people like Jo out in the world, and Sarah Jane makes a startling confession.

“Well, of *course* Sarah has looked up all the old companions! Yay!” cheers Michael. “All the names. Harry! In the past tense, though. Oh, that’s sad.”

“Tegan!” yells Will. “Although I never imagined her leaving Heathrow for some reason. Ben and Polly! Ace too! But Barbara and Ian never ageing a day is the best of all. What a proper, lovely, fairytale ending for the original TARDIS team.”

The team is feeling all warm and fuzzy as Jo’s black cab pulls out of Bannerman Road.

“I adored this,” concludes Chris. “Everything that’s brilliant about this show in two episodes, with a whopping-big dose of why we fell in love with *Doctor Who* too. And it was a treat to hear Matt Smith saying Russell’s lovely words!”

Emma’s also had fun: “It really connects the younger and older generations, and makes the whole distinction kind of irrelevant when you see how Katy Manning and Lis Sladen interact.”

“Everyone was on top form,” agrees Michael, “and it really felt like they added a new string to their bow. The sense that barmy aunt Jo could pop back at any moment is joyful.”

“That was absolutely lovely,” says Will. “Funny, tender and bittersweet. So good to see Katy Manning back as Jo and the new Doctor meeting Sarah Jane.”

But as ever in the *Doctor Who* world, things keep moving on, and Christmas finally gets underway on page 64, so why not skip the next three features and join us there? (Beware: there *will* be singing!)

AND YOU SAID...

ROSS MALLEN: Series Four of *The Sarah Jane Adventures* was the show at it absolute peak. It had everything, from time travel and nightmarish monsters to the appearance of the Doctor himself.

JACOB LOCKETT: Before I watched *The Sarah Jane Adventures* story *The Nightmare Man*, I used to think *Blink* was the scariest TV story set in the *Doctor Who* universe. Buoyed by an unsettling premise and an alarmingly disturbing performance by Davros actor Julian Bleach as the eponymous Nightmare Man, this is a tale that will literally haunt your dreams!

KIT MORELL: It was a dream come true to see Katy Manning return as Jo. Russell T Davies’ fabulous script filled in all the details of the former Miss Grant that I’d been wondering about for decades. I still can’t believe that she’s a grandmother now, though!

ADRIAN PORTER: Was the Doctor being serious when he told Clyde that he could regenerate 507 times? Probably not, but I was stunned when I heard it!

BRAND NEW AUDIO ADVENTURES IN TIME AND SPACE
BBC
DOCTOR WHO
BASED ON THE 1996 MISSING ADVENTURE NOVEL BY LANCE PARKIN!

PETER DAVISON • SYLVESTER McCOY • MATTHEW WATERHOUSE
SARAH SUTTON • JANET FIELDING • YASMIN BANNERMAN • TRAVIS OLIVER

COLD FUSION

OUT DECEMBER 2016 ON CD AND DOWNLOAD FROM BIGFINISH.COM

BIG FINISH WE LOVE STORIES

WWW.BIGFINISH.COM @BIGFINISH THEBIGFINISH

BBC

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS and DALEKS (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2009.
Chris Cwej and Roz Forrester created by Andrew Lane and used under licence.

A Happy Christmas TO ALL OF YOU AT HOME!

In 1965, in the middle of an epic clash with the Daleks, the Doctor took a week off, to engage in some slapstick comedy... But why? And how did it all happen?

FEATURE BY **ANDREW PIXLEY**

Over half a century after its sole transmission, *Doctor Who*'s first Christmas Day episode – *The Feast of Steven* – seems rather surreal, like a comedy skit raising cash for a worthy cause, phone number proudly scrolling at the screen's base. In truth, it was following televisual trends of the time, especially for the one day of the year when people couldn't be guaranteed to be glued to the box. So, how did this offbeat interlude happen...?

On Monday 24 May 1965, William Hartnell was offered a contract to record a further 30 episodes of *Doctor Who*. Over the previous year and a half, the Daleks had become a smash hit success. Their third serial, *The Chase*, was just getting underway with its début episode, *The Executioners*, having aired on Saturday 22 May. "They'll be back again before Christmas," Hartnell chortled, when speaking of the Doctor's arch-enemies to Michael Gowers in the *Liverpool Echo* on Saturday 5 June.

Every Wednesday, senior BBC executives shared their views of the Corporation's output for the last week at a Programme Review Board. The minutes for Wednesday 26 May 1965 summarised a discussion of *The Executioners*. Huw Wheldon (Controller, Programmes, Television) really *loved* the Daleks. Donald Wilson (Head of Serials, Drama, Television) reported that a new six-part Dalek serial had already been scheduled for the Christmas lead-up, attempting to repeat the ratings-busting success of *The Dalek Invasion of Earth* the previous December. However, this wasn't enough for Wheldon, who wanted to double the length of the Dalek serial.

"I gather that Sir Huw Wheldon's mother was a Dalek fan, and that she suggested to her son that there should be a longer Dalek story," director Douglas Camfield later observed, when interviewed in the *Doctor Who Appreciation Society Yearbook 1978-79.*

Outgoing *Doctor Who* producer Verity Lambert had lined up the new six-part Dalek tale, plus a one-part prelude, which wouldn't feature the regular cast. As usual, the Dalek adventure was to be written by their creator, Terry Nation, who was about to start work on the six-parter, having delivered the single episode 'Dalek Cutaway' script in mid-May.

He's behind you! William Hartnell in a jolly mood in the run-up to Christmas 1965.

The change in plan to double the length of the Dalek story caused a problem. Nation was now the script supervisor for ITC series *The Baron*. With shooting due to start at ABPC Elstree on Monday 12 July, Nation had precious little time for *Doctor Who*.

"It was a terrible mistake to think that you could do three months of the same thing, but we did," recalled Terry Nation in **DWM** 145 (published in January 1989). Nation called upon his old friend, Dennis Spooner, for help. Like Nation, Spooner served his apprenticeship as a 'comedian's labourer', crafting gags for some of the top funny men of the 1950s. He had left his post as *Doctor Who*'s story editor to assist Nation on escapades for *The Baron*. Spooner was similarly sceptical of the serial's extension, recalling to John Fleming in *Starburst* Issue 44 (published in March 1982) that the BBC "wanted a 13-part series and Terry didn't want to write 13 parts."

Spooner's former role on *Doctor Who* had been taken by Donald Tosh and replacing Verity Lambert was John Wiles, a playwright-turned-BBC2-thriller-serials-editor. Thus Wiles and Tosh found themselves thrown in at the deep end...

Never mind the Taranium core! There's a pie fight to be had!

"We have 12 weeks of f***ing Daleks!" was how Tosh recalled a furious Wiles, reminiscing in *Celestial Toyroom* Issue 396 (published in 2011). Speaking in *TARDIS* Volume 5 Number 6 (published in January 1981), Wiles said of the enforced epic: "There was absolutely nothing I could do about it. I'm not sure now whether I wanted to do anything about it." The frustrated Wiles took Tosh out to lunch and threatened to quit as producer. However, Tosh talked him round.

The original six-part serial had been planned to conclude on Saturday 18 December, potentially leaving *Doctor Who* off-air for the festive period. But now, if the story were to continue without a break, it would need to air on Christmas Day – and that caused a problem.

The key people who salvaged the situation were Nation, Spooner, Wiles and Tosh... plus Douglas Camfield, a relatively new BBC director already assigned to the serial. Tosh recalled the situation in *TARDIS* Volume 3 Number 3 (published in May 1978): "We realised that [the seventh part of the serial] was going to go out at a time when everyone would be full of food and drink and not interested in trying to pick up the threads of a long running story, so we had to make it a sort of one-off episode which let the story mark time without actually breaking the continuity or advancing the story too much so the festive euphoria wouldn't consign any development into the well of forgotten dreams."

> **"It was a terrible mistake to think you could do three months of the same thing..."**
>
> TERRY NATION, WRITER

To sustain the 12 instalments, the writers decided to revisit the hunt-through-time-and-space formula of *The Chase*. The untitled epic unfolded in three phases: opening with six episodes of Daleks pursuing the heroes through space (as originally planned), closing with five segments which saw the Daleks going back into history – and sandwiching something rather odd in the middle. A Christmas comedy.

It was possibly Tosh who proposed a totally disposable *Doctor Who* script – one which viewers wouldn't even realise that they'd missed if the end of the sixth episode was so obliquely constructed it could lead into episode 7 *or* 8. Before joining the BBC in 1964, Tosh had

BRIGHTNESS
VOLUME
TUNING

been at Granada Television and was involved in the gestation of *Coronation Street*. On Christmas Day 1961, the ongoing plots were put to one side, displaced instead by disposable one-off storylines. This was a shrewd move, as this Christmas episode was seen by only 65% of the usual audience. The *Doctor Who* episode to air on Christmas Day 1965 would take a similar approach.

"I think it was a tradition of the BBC that you did a Special for Christmas," recalled Nation in **DWM** 145. However, beyond obligatory festive programming such as carol concerts, ice shows, pantomimes, circuses, and opera, the BBC had been slow to experiment with yuletide-themed editions of drama series. From 1957, seasonal episodes of the genial police drama *Dixon of Dock Green* started to appear. A few year later, shows like *Compact* managed some festive cheer in seasonal shows from 1962, while things were grimmer when the BBC's successful Merseyside police series *Z Cars* offered the episode *Search* on Boxing Day 1962; a boy with learning difficulties went missing in Newtown on Christmas Day – with tragic news for Inspector Barlow just before the closing credits rolled around 8.45pm.

Over on the other channel, ITV had invented the Christmas 'crossover' concept. Boxing Day 1956 saw ATV's filmed extravaganza *A Santa for Christmas* in which entertainer Dickie Henderson hunted for a Father Christmas outfit to wear at a children's hospital party – a quest leading him into various popular ITV locales including the Nether Hopping Ordnance Depot of Granada's national service sitcom *The Army Game* where he encountered Sergeant Major Percy Bullimore, played as usual by William Hartnell.

ITV subsequently combined established characters for further festive jamming sessions. On Christmas Day 1960, ABC's *Alice Through the Looking Box* updated Lewis Carroll's classic for the TV generation as teenager babysitter Alice entered Tellyland to encounter characters from shows like *African Patrol*, *Mark Saber*, *Police Surgeon* and *William Tell*. The *Radio Times* also drew on Carroll in its Christmas 1964 number for the eight-page photographic story *Barbara in Wonderland*. This recounted how Barbara Lord (latterly Babs of Pan's People but then a 'Beat Girl' in BBC2's *The Beat Room*) had a surreal visit to Television Centre. PCs Jock Weir and 'Fancy' Smith of *Z Cars* lifted her off her feet, whisking her past Sergeant Blackitt to see Inspector Barlow and Sergeant Watt. Next, she was invited to tea by Dr Who and some friendly Daleks ("Please-sit-down... And-do-not-eat-all-the-cakes").

Within months, *Doctor Who* and *Z Cars* were again allied for some unlikely festive fun which *Doctor Who*'s production team had in mind. *Z Cars* had put the BBC back in the ratings charts, tables dominated almost exclusively by commercial television ever since ITV's launch a decade earlier. Donald Tosh considered poaching *Z Cars* talent for his own show, notably script editor Kenneth Ware.

"For some time I had been trying to persuade Ken Ware to write me a script for *Doctor Who*, but he didn't want to," recalled Tosh in **DWM** 191. Instead, Tosh would pay homage to Ware's series.

Donald Tosh's initial idea was that *Z Cars* and *Doctor Who* characters would engage together in a crossover. A potential *Doctor Who*/*Z Cars* crossover was planned during the storylining process of the 12-week Dalek epic. The seventh episode was defined as follows: 'This involves some leapfrogging through time and is the Christmas Day episode which involves *Z Cars*. Generally this is a lighter show, an [sic] kind of away from the general run. We might even get a little sentimental here.'

Dennis Spooner was commissioned to write episodes 7 to 12 of the serial that would become *The Daleks' Master Plan* on Monday 5 July, with a target delivery of mid-August. Nation's contribution was confirmed on Friday 16 July, covering the storyline for Spooner's shows in addition to his own six.

Somewhere along the line, the scripting on episodes 6 and 7 swapped; indeed, the camera scripts still credited episode 7 to Spooner.

Terry Nation was an ideal writer for a comedy episode of *Doctor Who*. Since arriving in London in 1955, the lad from Llandaff had written for radio comedies such as *The Frankie Howerd Show* and *Variety Playhouse*, transferring with headlining comic Ted Ray to BBC TV in 1958 for *The Ted Ray Show*, followed by 1959's *The Jimmy Logan Show*. He had also co-scripted a police-based sitcom: the 1961 radio series *It's a Fair Cop* for PC Eric Sykes.

Douglas Camfield, on the other hand, was not famed for directing comedy – his usual credits were tough, stylish offerings like *The Sweeney* and *The Professionals*. However, before becoming a director, Camfield had enjoyed a brush with comedy writing, including a number of sketches with legendary comedian Barry Cryer. But Camfield didn't remain in comedy writing, instead moving into children's detective scripts for *Playbox* and an instalment of *Garry Halliday* prior to re-training as a director.

In his script, Nation restricted the *Z Cars* fusion to the first half of the episode, before the TARDIS trio of the Doctor, Steven and Sara were whisked off into a bygone Hollywood with its own brand of police heroes: the Keystone Cops, slapstick upholders of law and order in silent Keystone Studios flicks between 1912 and 1917.

While the Doctor and Steven joined the crazy Keystone Cops, Sara shared the silver screen with a romantic lead resembling the Italian/American heartthrob Rudolph Valentino (star of 1921's ►

◄ romantic drama *The Sheik*) in the era of silent movie mogul Cecil DeMille. The script also proposed that the Doctor was the pioneer of the classic pie-in-the-face gag… rather than the real-world origin when Ben Turpin was pied while playing *Mr Flip* in 1909.

The finished 21-page script bore the heading: *Dr Who – Twelve Part Dalek Segment – Episode seven (Christmas day transmission): THE FEAST OF STEPHEN*. The title, riffing on the 1853 Christmas carol *Good King Wenceslas*, referred to both St Stephen's Day (a feast celebrating a Christian martyr) and what Nation believed was the name of the Doctor's male companion: 'Stephen'. When Nation had developed the pilot of the future in early drafts of *The Chase*, the character had been christened 'Roger Bruck', subsequently becoming 'Michael Taylor' and finally 'Steven Taylor', courtesy of Dennis Spooner's editing.

Unsure which actors could be available for the *Z Cars* interlude, Nation outlined four characters in terms of rank only: 'Police Sergeant', 'Policeman 1', 'Policeman 2' and 'Inspector'. The *Doctor Who* Christmas episode was due to record on Friday 3 December, during the rehearsals for *Z Cars' Celebration* in which Blackitt (Robert Keegan) retired; the character featured heavily along with Barlow (Stratford Johns) meaning that it would be unlikely that either performer could be released for *Doctor Who*. Also, Frank Windsor (playing Watt) was pre-filming on *That's The Way It Is* (*Z Cars*' final planned episode) on Friday 3. Staffing the patrol cars by now were Joseph Brady as Weir and Brian Blessed as Fancy aboard Z-Victor 1, with Colin Welland as PC David Graham and Donald Gee as PC Ray Walker crewing Z-Victor 2; actor James Ellis' Bert Lynch had graduated from patrolling in Z-Victor 2 to Detective Constable.

> **"The final scene was not in the script, it was just something Bill thought up. He deserved to be shot!"**
> **–DONALD TOSH, SCRIPT EDITOR**

So why didn't this crossover happen?

"David Rose, the producer of *Z Cars*, withheld his permission," recalled designer Raymond Cusick in *The Frame* Issue 23/24 (published in 1993). "I didn't want to destroy the illusion of these characters," David E Rose commented in David Brunt's *BD to Z Victor 1: Volume 1* (published by Lulu in 2014).

However, Douglas Camfield contradicted this in the fanzine *The Doctor Who Review* Issue 1 (published in August 1979): "I wanted the *Z Cars* actors playing the policemen, but they refused to do it."

A BBC memo confirms that basic cost and availability checks were made for the *Z Cars* stars, using Welland/Graham as 'Police Sgt', Ellis/Lynch as 'PC1', Blessed/Fancy as 'PC2' and Brady/Jock as 'Inspector'.

Having ruled out the Lancashire squad, the slapstick squad was also curtailed, as production assistant Viktors Ritelis received the memo: 'Keystone Cops Film: Don't worry if you read this in the Script; now rewritten and not needed.'

Jean Pestell (Saloon Bar Girl) during recording of the episode.

JEAN PESTELL PHOTO © ANL/REX/SHUTTERSTOCK

Sara Kingdom (Jean Marsh) on the set of *The Feast of Steven*.

William Hartnell shows reporter (and walk-on) William Hall the TARDIS.

Camfield set about casting the revised script with friends and colleagues who became regular faces in his TV 'rep'. Having played Dracula in an earlier Dalek episode, 'second policeman' Malcolm Rogers was simultaneously working on the *Z Cars* episode *But the Crying*… His colleague – 'first policeman' – was the real deal; Norman Mitchell had been '1st PC' in *Z Cars* in *Suspended* (13 February 1962), returning as PC Tom Adams in *The Listeners* (13 February 1963). Station sergeant Clifford Earl returned to *Doctor Who* in Camfield's 1968 serial *The Invasion* as well as a Camfield-directed *Paul Temple* (*The Man Who Wasn't There*). The police station's annoying customer was Reg Pritchard, featured in both Camfield's episodes of *Doctor Who: The Crusade* in March and several *Z Cars* editions.

In Hollywood, vamping Paula Topham and director Royston Tickner rejoined Camfield in his 1966 BBC2 thriller serial *Watch the Birdies*, with Tickner then appearing in Camfield's next serial *Breaking Point* which also featured Leonard Grahame (playing the movie villain); Camfield then cast Grahame in the *Z Cars* episode *I Don't Want Evidence*. Bryan Mosley adopted the alias 'Buddy Windrush' as a prop man before appearing under alien make-up as Malpha in *The Abandoned Planet* a few weeks later. While not appearing on-screen, Mosley's fellow stunt expert Derek Ware – seen in *The Crusade* – was booked to demonstrate custard pie-fight mechanics on Thursday 25 November.

Appearing as starlet Blossom was Camfield's wife, Sheila Dunn. They continued to work together in *Doctor Who* with 1968's *The Invasion* and 1970's *Inferno*.

The uncredited Hollywood cowboy was played by William Hall, the *Evening News* film critic and best man at the Camfields' wedding; Hall's girlfriend, poet Jean Pestell, played the saloon bar girl. Following broadcast, Hall recounted his acting experience in the newspaper article *The Secret of 'Dr Who'* published on Thursday 30 December. "I wanted to find out just what goes into this programme that causes a regular tea-time upheaval on Saturdays and now has viewing figures equal to *Z-Cars*," he explained.

Rehearsals for *The Feast of Steven* took place in a 'draughty drill-hall in Shepherd's Bush' which Hall described: "There is a harem girl, and she practises throwing grapes into the face of a sheikh. William Hartnell, who plays Dr Who, reads a newspaper over by the window." By the end of the week, the show was ready to go into Television Centre Studio 3 which the journalist described as 'a maze of wooden partitions, joists, cameras and microphones. Mr Hartnell knows the place better than anyone.' At 3.45pm, the press photographers snapped shots of Jean Marsh as Space Security Agent Sara Kingdom, with the character due to début in *The Traitors* on BBC1 the following evening.

'By 8.20pm everything is ready to film the show,' wrote Hall of the recording. Between 8.30pm and 9.45pm on Friday 3 December 1965, the episode was committed to videotape.

Tosh and Camfield recalled the instalment's conclusion when the fourth wall came tumbling down. The Doctor, turning from his companions gazed out of the screen to declare: "Incidentally, a happy Christmas to all of you at home!"

"I thought Johnny Wiles was going to kick in the set he was so furious!" said Tosh in **DWM** 191, having earlier commented in *TARDIS* of Hartnell: "He deserved to be shot! It was not in the script, just something that Bill thought up. With a programme like *Who*, the suspension of belief is fairly high and once someone steps out of the carefully built-up fantasy then the whole is liable to collapse like a house of cards in a high wind."

"Hartnell's toast to the audience was his own idea. I agree with Donald and I think it broke convention," Camfield commented in the *DWAS Yearbook*. "We couldn't remove it as editing was much less easy then, and he took us by surprise." Speaking in *The Doctor Who Review*, the director recalled of Hartnell: "He knew he had the camera on him in that final scene so he took advantage of it… There was nothing I could do about it."

However, although the crew was appalled by this sign-off, the camera script reveals that the line *and* its shot were amongst several changes typed into the script before recording, presumably during rehearsals… at the very least with director consent.

'At the end as Dr Who's time machine disappears before our eyes, we melt back, voices rising in a rhubarb. The harem girl's voice rises higher than the rest. I am standing on her bare toe,' wrote William Hall of the recording's conclusion, recounting how Camfield's voice emanated from the studio gallery: "Great. Well done." 'Later I tell him I want to be an actor,' wrote Hall, 'He avoids my eye.'

Having made the episode, the next step was *not* to draw too much attention to it. *Doctor Who* was not referred to when the BBC's Christmas line-up was revealed in early December. 'The Doctor spends Christmas in a Station, and Steven misses his big chance' was the modest teaser for *The Feast of Steven*

TERRY NATION'S FIRST DRAFT...

Inside the TARDIS, Dr Who [sic] informs Sara and Stephen [sic] that his craft's instruments suggest that their latest destination is polluted. With the scanner broken, Stephen wonders if it is safe to venture out. "I don't know... Sometimes what's waiting on the other side is friendly... Sometimes... rather horrific..." ruminates Dr Who.

The police box has materialised against a brick wall, and a police sergeant is scratching his head in amazement. A patrol car pulls up and two high-spirited policemen sing *Good King Wenceslas* as they join their puzzled superior.

Looking out of the doors, Dr Who reports on the two new arrivals. Stephen suggests they take off again. "Stephen dear boy, you know perfectly well that after every journey Tardis has to re-charge..." the old man explains. Unconcerned, Sara volunteers: "I'll go out and kill them if you like."

The three policemen study the box which has materialised across the door of their police station.

Inside, Dr Who is enraptured by the smell of burning oil, licking his lips as he tells Sara: "That my dear child is the warm and inviting odour of fish and chips! Ah... it brings back memories [...] In twentieth century England they were nectar... A piece of crisp, golden Rock and two pennoth... divine [...] Hot... greasy chips... A pinch of salt... a dash of vinegar... Last Sunday's newspaper... I can't resist. I'm going to get some." His nose held high, Dr Who exits, with Sara asking Stephen: "How long did the Doctor live in the twentieth century?" She ponders of fish and chips, "Perhaps they're habit forming... Maybe he's an addict." Stephen comments that people who lived before the year 2000 ate all sorts of "terrible things".

Confronted outside the TARDIS, Dr Who is told by the first constable: "You're a bit old to be a pop singer aren't you? [...] I mean that funny gear you're wearing, and the long hair." Dr Who attempts to explain that the box is his machine to investigate time and relative dimensions in space make the policemen brand him "a nutter". A senior police inspector arrives: "Just tell us where you knocked it off from..." "Alright, I brought it from the planet Varga, travelling through space and time," admits Dr Who, truthfully. "What number bus d'you catch to get there?" asks the inspector. "Are you mad?" replies Dr Who. The inspector loses his cool, grabbing Dr Who by his lapels and telling him: "Down and out trying to get a few nights kip in a nice warm psychiatric ward... That's it lad isn't it?" "Don't keep calling me lad!!!" retorts Dr Who, calling for his friends. Sara and Stephen emerge. The Space Security agent easily throws the inspector to the floor and then deals with the two patrolmen. The travellers depart in the vanishing TARDIS, leaving the inspector to insanely giggle: "Twenty years I've been in the force... Now I've seen it all... Girls who fight like men... flying police boxes... Men from other planets... everything..." Sobbing, he is led away by the constables...

Aboard the TARDIS, an impressed Stephen asks Sara where she learnt to fight. "Space security training school. All the girls had to learn it," says Sara. Missing his fish and chips, Dr Who is starving... as are his friends. With the ship landing again, Sara hopes this will be somewhere "friendly and gentle... an oasis of calm in a mad world."

In a sawmill, a beautiful woman in Edwardian garb is propelled towards a circular saw by a moustachioed, darkly-handsome villain. The door opens to reveal Dr Who, Stephen and Sara who quickly rescue the damsel; she then slaps Dr Who across the face for ruining the movie she is making. A furious director calls the studio police to remove the intruders. During the melee as the trio flee, Sara deals with two of the crew, impressing the director immensely: "What a dame. Find her... She is going to star in my next movie!!"

Evading their pursuers, Dr Who and Stephen duck into the wardrobe department while Sara hides in a large, ornate chest. When Dr Who and Stephen emerge from wardrobe, they are dressed as Keystone Cops. 'This sequence is totally at the director discretion,' continued the script. 'Ideally the stock should consist of a "Keystone Cops" car emerging from a garage and going through the usual fantastic routine. Wherever possible, for instance, when on the film, a "cop" falls off, we cut to a close up of Dr Who or Stephen, getting to his feet.'

Dr Who and Stephen stagger onto an Arabian tent set inhabited by an actor dressed as a sheik. "We have wandered into a madhouse called Hollywood," explains Dr Who. "Weren't they a sort of primitive fore-runner to the Trimensional Colourvision that we had in my century?" asks Stephen. "Sound on film had not yet been invented... There were many great screen idols whose careers were finished when they had to speak on the screen. Many of them just didn't make it." At this, the sheik (Rudolph) says in a high, piping voice: "I'm ready when you are."

The scene continues with two Arabian men bringing on a chest which the sheik opens... to be struck by a fist, that of Sara who leaps on him. As two technicians try to grab Sara, the tent collapses and the trio escape...

... to disrupt work again in the sawmill where, before dashing away, Dr Who assures the director: "I do apologise... but if it's any consolation, the film's going to be a great success... I remember seeing it...!!"

Slamming the door of a kitchen set on their pursuers, Dr Who asks a mournful man in baggy pants for a way out... the morose comic replies that he will *also* be on his way out... unless he can find an idea for the end of his picture. Looking around the food-furnished set, Dr Who grins: "Have you ever heard of the... er... in the vernacular... the old custard pie routine?... It always makes me laugh." Picking up a pie, Dr Who says Stephen looks hungry. "Do you want this?" asks Dr Who. "Yes please," replies Stephen. "Then you shall have it!" agrees Dr Who, pushing the pie square in his friend's face and making the comic laugh. The star then picks up a pie and levels it at Dr Who... who steps aside, leaving Sara as its recipient. In the following pie fight, Dr Who remains unscathed, urging his friends that they should be on their way as the chaos continues.

All changed inside the TARDIS, Dr Who tells his friends: "Well... we're on our way once again." Turning with a smile, he is slammed in the face by pies from Stephen and Sara. 'As the custard starts to drip from his face, they all start to laugh... Across a panorama of stars, we see the TARDIS float away, and echoing back to us comes the sound of their laughter.'

in the Christmas *Radio Times* which instead pushed Leslie Crowther with hospitalised youngsters in *Meet the Kids*, big-top fun at *Billy Smart's Circus*, Maurice Chevalier hosting *Disney Time*, Max Bygraves joining the Black and White Minstrels, the comedy *Road to Bali* with Bob Hope and Bing Crosby (the latter 'appearing' earlier as the luckless comic in *The Feast of Steven*), the Osmond brothers on *The Andy Williams Show*, Knotty Ash chuckles in *The Ken Dodd Show*, a rich *Top of the Pops* line-up, and a moustachioed Jon Pertwee in *Mother Goose*.

On the big day, *Doctor Who* materialised at 6.35pm as opposed to the usual 5.50pm. Television Audience Measurement (TAM) estimated 3.2 million for *The Feast of Steven*, equating in BBC terms to 7.9 million people, down on average by about 1.5 million.

Critic Bill Edmund studied *The Feast of Steven* in his Christmas round-up for *Television Today* on Thursday 30 December. 'For a seasonable hit of goodwill, Terry Nation left the Daleks offstage and indulged in a little gentle leg-pulling of the viewers,' wrote Edmund. 'Dr Who, Steve and Sara... landed in a police station which looked suspiciously like the *Z-Cars* one but wasn't. Escaping from there they materialised in a silent picture studio of the twenties... It would have been much better with more chases, a few custard pies (just fancy Dr Who getting a pie!) and less chat.'

The fate of *The Feast of Steven* was – fittingly – the one planned at the outset: oblivion. The camera script for the previous episode, *Coronas of the Sun*, indicated that the superimposed closing caption read 'Next Episode: *Volcano*' to lead into episode 8. Christmas episodes were a nuisance for overseas sales. If it wasn't Christmas, a broadcaster wouldn't want to air them... and it was no good skipping the Christmas episode in June and saving it for six months – as within weeks Sara Kingdom would resemble the contents of a vacuum cleaner.

There's no evidence as to whether *The Feast of Steven* ever made it to 16mm film or not. When BBC TV Enterprises material was circulated in 1966, '*The Dalek Master Plan*' [sic] was described as '11 episodes'. But it was all academic. Too gruesome for the regular Australian ABC market, the truncated serial was never circulated abroad at all. Even if it had been, BBC Enterprises filing cards showed no Accession Record for *The Feast of Steven*. The videotape – used only once for its sole broadcast – was sentenced to wiping as of 'No Further Interest' on Wednesday 16 August 1967.

Today, little remains of *The Feast of Steven*, perhaps the most missing of missing episodes. Keen fans recorded the soundtrack, while actor Robert Jewell – allowed out of his Dalek casing to play a downcast Bing – photographed 20 off-screen images.

It is lost. But it was *designed* to be lost. *The Feast of Steven* was a strange present, modestly wrapped, to be consumed on Christmas Day 1965. The opportunity to unwrap it was a narrow one: 18.35.36 to 19.00.12. After that, it was gone. Forever.

Review of the Year 2016

It may have been a quiet year by *Doctor Who*'s recent standards, but 2016 has still proved to be one to remember – for all these reasons...

FEATURE BY **JASON ARNOPP**

An entire 12-month stretch without a new series of *Doctor Who*? As we entered 2016, still glowing warmly from *The Husbands of River Song*'s delightfully festive tale of romance, robots and severed heads, this seemed a sobering prospect. But as it turned out, this year of milestone anniversaries has offered more than enough fun to keep us busy, excited and entertained. And to cap it all off, like some kind of reward for our abstinence from new *Who*, there's *The Return of Doctor Mysterio*. A happy Christmas to all of you at home! Now let's timey-wimey ourselves back to the beginning of the year...

IT'S CHIBNALL!

The new man in charge!

■ In **DWM** 496, we reveal that 2018 will see Chris Chibnall inherit *Doctor Who*'s showrunning mantle from Steven Moffat. Yes, this means that Chris' previous **DWM** quote, "The lovely thing about *Doctor Who* is I don't have to run it. That's Steven's problem," will now haunt him forever.

"It's a privilege and a joy to be the next curator of this funny, scary and emotional family drama," he says. "[Steven's] been a dazzling and daring showrunner, and hearing his plans and stories for 2017, it's clear he'll be going out with a bang. Just to make my life difficult."

Steven confirms Chris' big bang theory, while polishing the OBE he was awarded at Buckingham Palace in February. "When I agreed to do one more run, I thought, 'Sod it, I'm not doing the march to the scaffold. I want it to feel like a brand-new show'." He recalls the moment he told Chris, over dinner, that the BBC wanted him to take over. "You know that expression, someone's 'jaw goes slack', when someone's mouth falls open? I actually saw Chris do that! I genuinely don't think he'd known what was coming."

IT'S ABOUT TIME!

■ We emerge from the TARDIS holding a cake adorned with 20 flickering candles, only to be gunned down in a hail of bullets. Patching ourselves up, we salute the 1996 *Who* TV Movie, which provided a tremendous beacon of light during those long wilderness years, even though this pilot never led to the intended series.

Paul McGann drops by to discuss being hired as Doctor Eight for the UK/US co-production ("It's fair to say I was persuaded without a script. I was persuaded by the *potential* of it"), as do his co-stars Daphne Ashbrook ("I didn't realise I was going to be the first – and so far, only – companion to have killed a Doctor") and Eric Roberts ("I said, 'Wait, I want to play the Master real. I don't want to play him campy!"), while our own Jonathan 'Jonny' Morris asserts that the film was 'a massive hit. Sometimes, when a project doesn't lead to the greater things that had been hoped for it, it is retrospectively considered a failure, but the TV Movie was a triumph.'

ALLONS-Y!

■ Yes, in **DWM** 498 we celebrate the Tenth Doctor and Donna Noble's return to *Who* in a new series of three audio adventures from Big Finish. David Tennant and Catherine Tate, *aka* the Doctor-Donna, agree that audio plays offer significant advantages over TV.

"Quick is good," says Catherine, "We like quick. Zipping through. What I like is: no questions. No questions about what you think your character's doing. Cos I wouldn't be able to answer anyway."

"And no lines to learn," says David.

"No, it's right in front of you," Catherine agrees. "No make-up, no costume. Big Finish is the way forward!"

KKLAK!

■ Those wonderful Target novel adaptations gripped the imaginations of 70s and 80s readers, often before they'd even seen the corresponding TV serials. Delighted to see an exhibition of the Target cover artists' work mounted at London's Cartoon Museum in April and May, we quiz the likes of Chris Achilleos, who claims Target initially complained when he added 'Kklak!' to *Doctor Who and the Dinosaur Invasion*'s iconic cover. This is an outrage!

POLICE BOX
KKLAK!

PEARL MACKIE AS BILL!

■ On 23 April, during the half time of the FA Cup semi-final, five million BBC One viewers watch the première of *Friend from the Future*. A brand-new slice of *Who*, it stars Peter Capaldi as the Doctor and Pearl Mackie as his new companion Bill!

Pearl describes Bill as "wicked" and "cool, strong, sharp, a little bit vulnerable with a bit of geekiness thrown in." Meanwhile, Matt Lucas' character Nardole is coming back! "Originally I was just in the Christmas Special," Matt says, "but now I find myself returning for more adventures. And I'm very excited."

Steven explains Matt's appointment thusly: "I've decided to import the best comic timing I've ever seen into *Doctor Who* on a regular basis."

IT *IS* A BIG ONE!

■ We celebrate our big milestone by recreating the very first issue's look on the cover of **DWM** 500, as Peter Capaldi mimics Tom Baker's original pose with a Dalek. "The magazine was enormously helpful to me," Peter recalls. "When I started playing the Doctor I was able to get piles of them and dive in. I deliberately wanted to steep myself in *Doctor Who* and connect – *reconnect* – to it in a very visceral way, to the affection and the heartbeat of it."

BBC
DOCTOR WHO
MAGAZINE
INSIDE!
CELEBRATING
500
ISSUES!
STICKERS!
WIN!

Our 500th issue also inspires a *Who* icon to make an announcement of sorts...

IN MEMORIAM

This year, we sadly lost many good people from *Doctor Who*'s past. These included the writer, producer and *Bergerac* creator **Robert Banks Stewart**, who gifted us the Zygons and the Krynoid; the legendary **Gareth Thomas** of *Blake's 7* fame, who had more recently found a home at Big Finish, appearing in audio plays such as *Dalek Empire*; comic book artist **Steve Dillon**, who established himself on *Doctor Who Weekly* strips before going on to work on the likes of *Preacher* and *Hellblazer*; and the actor **Burt Kwouk**, who guested on the 1982 *Doctor Who* serial *Four to Doomsday* and made eternally memorable appearances in Peter Sellers' *Pink Panther* movies and the cult TV show *Banzai*.

NOT DEAD YET!

■ We dedicate most of **DWM** 501 to Benjamin Cook's utterly epic interview with the immortal Fourth Doctor. Tom Baker reckons this will be his final chat with the press, because as he puts it, "I'll be dead quite soon!"

While the 82-year-old's in perfectly fine fettle and is merely being typically morbid and mischievous, we're determined to soak up as much of the man's sage wisdom, wry gags and boggle-eyed talk of being adored as possible. So we follow Tom from his own house to London's Soho, to a train station in East Sussex, to a Big Finish recording studio, to a Rye pub, and back to Tom's house again, recording top-notch quotes all the way.

He leaves us with the following advice.

"Life's too short to be dull. Be interesting. Because not very much else matters, does it?"

CYBER (PARTY) PLANNER!

■ The Cybermen would undoubtedly find birthdays as 'irrelevant' as flower-smelling, sunset-watching and well-cooked meals, but we still throw an editorial knees-up for their 50th. We interrogate the first Cyberman costume designer Alexandra Tynan (formerly Sandra Reid) who expresses remorse: "I have apologised a thousand times – not only to those people who I frightened, but also to the ones who had to wear the costumes."

We also assess the Cybermen's various masterplans over the decades, examine the evolution of their look and determine *The Fact of Fiction* with regard to the 1988 serial *Silver Nemesis*. Excellent!

TEN YEARS OF JACK!

■ Yes, it's been ten years since that first Weevil tore someone's throat out in a corridor. Says John Barrowman of the show's enduring appeal, "Not only have I got the adults coming up to me, who watched *Torchwood* the first time, but they're introducing their kids to it now... It seems to be a cycle." John ascribes the show's success to the characters feeling "real", the "great team" behind the show and *Torchwood* being "one of the first to have this secretive organisation protecting the world". We'd be fools to deny any of these ideas, but would probably add a smidge sex and violence to the list.

FIRST CLASS!

■ *Doctor Who*'s new school-based satellite drama *Class* tolls its first period bell on BBC Three. And the Doctor is in Episode 1! In **DWM** 505, writer Patrick Ness justifies the Time Lord's early appearance: "We're showing a new corner of the universe here, and it's important that we know where the Doctor fits. But after that, the show has to stand on its own; earn its own stripes." And across its eight-episode run, *Class* manages to do just that.

POWER MAD!

■ On 5 November, the first episode of a new animated version of missing Second Doctor serial *The Power of the Daleks* hits the BBC Store, exactly 50 years after it was first broadcast on BBC1, with a DVD release following on 21 November. Anneke Wills, who played Polly in *Power*, says the trailer gave her "goosebumps", while producer and director Charles Norton describes the project as, "the most ambitious *Doctor Who* archive restoration ever attempted."

The mighty Patrick Troughton adorns the cover of **DWM** 506, as we raise a cup of coffee (with two contaminated sugars) to his début as the Second Doctor 50 years ago. Jonathan Morris praises the Troughton era for taking a contemporary approach, imbuing the show with new menace, reflecting the zeitgeist of growing sexual equality, acting as a delightful showcase of 1960s pop art and, of course, boasting a wonderful leading man. 'Troughton's portrayal of the Doctor not only established that the part could be recast and paved the way for all the other Doctors, but he defined the way that the role would be played by all his successors.'

PINBALL WIZARDS!

24 years after it launched, the iconic 1992 *Doctor Who* pinball table has returned in digital form, along with an all-new version starring every Doctor and a new army of villains…

FEATURE BY **CHRISTOPHER DRING**

All of William Pfutzenreuter's Christmases came at once!

The *Doctor Who* pinball machine emerged at a time when flicking steel balls around themed tables was all the rage.

It was the early 1990s and a glorious time for the pinball aficionado. Under the leadership of US manufacturer Williams, pinball tables were becoming complex mechanical works of art, with advanced sound and elaborate digital displays. You'd find these machines in pubs and arcades around the world, and the most popular ones were based on movies and TV shows, such as the famous *Addams Family* table that went on to sell over 20,000 units.

William Pfutzenreuter had spent the best part of a decade programming for these tables, and it was during this heady time for pinball machines that he got his big break. Williams had offered him the chance to fully design his own table; he just had to come up with a good enough idea.

Pfutzenreuter approached the management team with several concepts, all of which were dismissed, before Williams' general manager Ken Fedesna suggested that he design a table based on something he knew he was especially fond of – *Doctor Who*.

PINBALL TABLE PHOTO © CLARK MILLS

Pfutzenreuter didn't need to be asked twice. Excited at the prospect of bringing the show back to life (it had been off air for nearly three years at this point), he sketched what the key features of the table would look like, and even developed a storyline that involved all seven Doctors – which was how many there had been at the time. Williams liked what they saw and, with a preliminary yes from the BBC, the *Doctor Who* pinball project was go.

And then it almost wasn't.

Pfutzenreuter had pulled together a small team to work on the table. His artist (Linda Deal) had already begun working on it, and created the artwork after spending hours pouring through videos, books and (of course) **Doctor Who Magazine**.

Yet when he got to work on designing the playfield – the actual place where the game would take place – Pfutzenreuter discovered that he was a far better programmer than he was a draftsman. The mock-up he created wasn't working, shots wouldn't hit their targets and the game simply wasn't enjoyable. Williams' management rejected the design. Pfutzenreuter feared that his dream project would get cancelled, so he went to visit his friend and colleague, the renowned designer Barry Oursler.

"Bill asked me to have a look at his design, which I did, and I told him it was a piece of crap," Ourlser says frankly. "I said to him, 'Let me redo it for you.' So I ended up changing the whole playfield and he did the programming on it. Then I helped come up with the rules of the game, too.

"There was just something missing with his original design. I can usually just look at a drawing and see straight away that something is off about it. It just wasn't right. The shots weren't clean, it was kind of choppy and there wasn't enough gimmicks on the table."

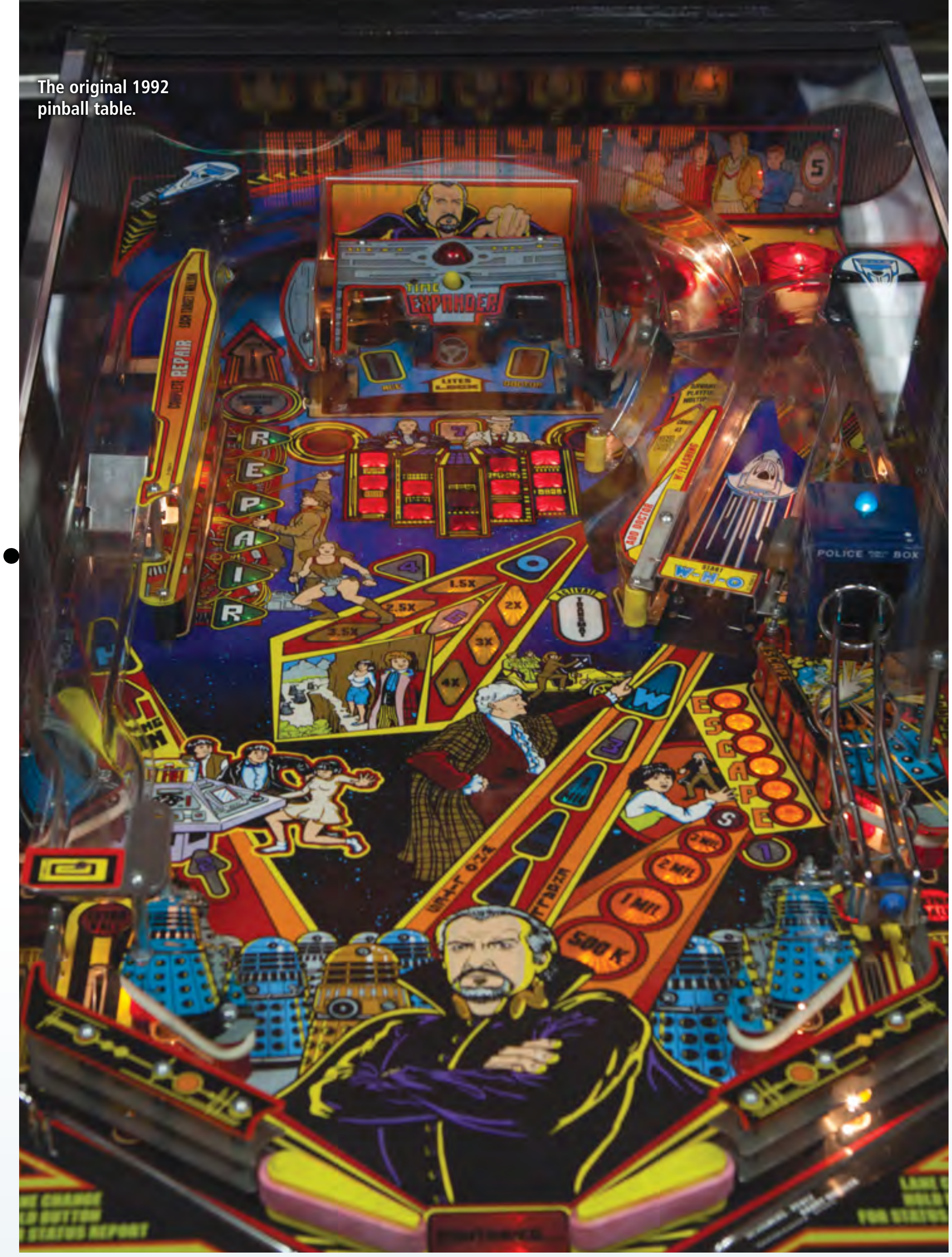
> **"On the *Doctor Who* table we had the Time Expander – something that had never been done before…"**
>
> **– BARRY OURSLER, DESIGNER**

Willliams, a little reluctantly, agreed to Oursler's involvement, and he and Pfutzenreuter formed quite a team. They both agreed that the table had to be appealing to fans of the show, and not just pinball players.

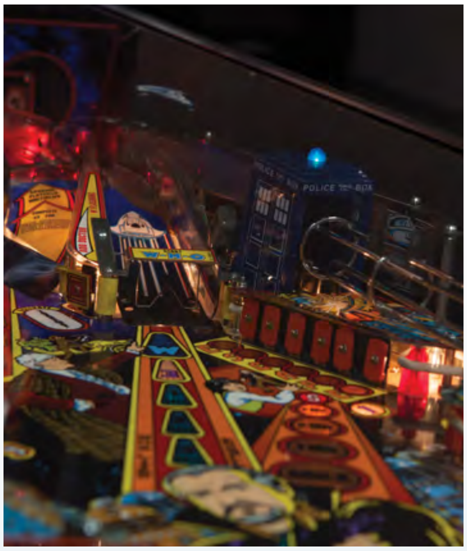
"In the past, we would just make a table and come up with a theme for it afterwards," Oursler explains. "But with my later games, we would design tables around the theme. We knew we were making a *Doctor Who* table and so all the ideas we had, and the gameplay stuff we built, was all linked directly with the TV show.

"Bill and I would just throw ideas back and forth, and we decided to include all seven Doctors on the board. We had enough features in the game that meant we could tie in each one of them with a different Doctor."

The *Doctor Who* pinball table featured voice work from Sylvester McCoy, along with various


The original 1992 pinball table.

BEST TIME LORDS
1)BFF 725,349,420
2)L 163,727,200



'toys' such as a Dalek head at the top of the table and a TARDIS ball popper. Yet there was more to the table than just *Doctor Who* sounds and iconography, and at the centre was a new gameplay concept that Bill and Barry had called 'The Time Expander'.

The Time Expander was a device with two holes that players could flick the ball into. If they managed that, the table would rise and – if they hit the right points on the board – the expander would rise a second time, creating a shoot-out against Daleks, Emperor Daleks and (eventually) Davros.

"As much as we can, we try to surprise people with each game we make," continues Oursler. "On *Doctor Who* we had The Time Expander, which was something that hadn't been done anywhere before.

"That central mechanism was the biggest challenge; it was complicated, but we had a really good mechanical engineer on the team who helped develop it and figure out how to get my drawings and scribbles to work."

Norman Stepansky, a producer at digital pinball game maker FarSight Studios, added: "*Doctor Who* is the only table that I can think of that has that tri-level situation going on where you hit the balls into The Time Expander, and it basically moves up and down. I am trying to think of another table that does something as dramatic as that, with that kind of motor and pulley set-up, and I am struggling. It was incredibly unique."

Barry Oursler.

The final build of the machine wasn't without its headaches. The artwork went through multiple revisions, there were last minute changes to the voice actors, and management was concerned at the overall cost of the machine, even forcing the designers to remove the functionality that meant the Dalek head (which sat at the top of the table) could move – although rare versions of the table featuring this moving head do exist.

The pinball table eventually arrived in September 1992 and it was a hit, particularly among *Doctor Who* fans who had no idea if their favourite TV show would ever return. It went on to sell almost 8,000 units, which was above average for pinball machines at the time. A version of the table is on display at the *Doctor Who* Experience in Cardiff, and if you fancy buying one yourself, then you will need to spend upwards of £3,000 for a basic model.

Fortunately, there is now an alternative option. 24 years after the machine was first released, the *Doctor Who* pinball machine has been recreated in digital form within a video game. What's more, the team that has done this has even decided to build an entirely *new* digital *Doctor Who* table; one based on the twenty-first-century era of the show.

FarSight Studios launched its Pinball Arcade game in 2012, and the title now boasts over 70 different tables, which can be downloaded and played on practically every gaming device available – including mobile phones, games consoles and PCs.

Some of these tables required expensive licensing fees, and in-order to afford the rights to them, the games developer turned to crowdfunding. Using Kickstarter, the studio has raised the required money to recreate tables based on *The Twilight Zone*, *Star Trek: The Next Generation*, *The Addams Family* and *Terminator 2: Judgment Day*.

Its most recent crowdfunding initiative was for the *Doctor Who* pinball machine, and it took place between January and February this year. The money FarSight said it needed was $54,364 and the firm smashed that target, with 2,389 backers pledging $70,929 between them – which was just ►

as well, considering the company had already gone out and splashed the cash on a physical version of the table.

"When we make a pinball table, we buy it," explains Stepansky. "And when we buy a physical pinball table, we don't sell them because we love them. Therefore, there are over 80 pinball tables in our building right now. The reason we do that is so we can be absolutely perfect with what we recreate. If you ever get the chance to play the real table – and there's one at the *Doctor Who* Experience – then you'll realise just how close we are to the real thing."

When recreating machines, the FarSight team uses the chip from the original pinball table to ensure it is as authentic as possible, and this method means it can turn around a game remarkably quickly – sometimes within three weeks. However, the developer doesn't just emulate old pinball machines, it also creates its own. With an entirely new era of *Doctor Who* since that original 1992 table (not to mention six additional Doctors), the firm decided to make *Doctor Who: Master of Time*.

This new digital pinball game is built on the same technology as the first *Doctor Who* table, although it looks completely different. It features new art, sound and storyline, and just like the original 1992 table, it has been created by an avid *Doctor Who* fan.

> **"We came up with the idea that Missy has made all these villains team up and come after the Doctor all at once."**
>
> **– MIKE STRIZELKA, DESIGNER**

"I had it on my books that I would be designing this *Doctor Who* table," says Stepansky. "But just before we started on it, and I mean like two weeks before, Mike Strizelka joined the company. Not only is he an idea machine, he also just knows everything there is to know about *Doctor Who*. So I took a step back and became the producer, and although there are a few other fingers involved in the project, Mike is very much the sole designer of this new table.

"His passion for the details of *Doctor Who* really shows in what he's done. If I had designed it, well who knows what it would have looked like? I would have needed to research and quickly learn everything I'd need to know about the current show. So I am extremely happy that a Whovian just dropped in on us right before the project started, and he did just a fabulous job."

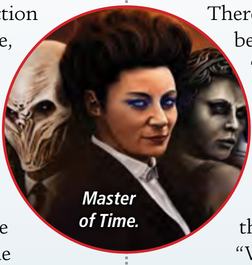
Strizelka remembers: "When I joined, [FarSight] had just worked all the details out with the BBC. I saw the project and told them I knew a lot about *Doctor Who* and wanted to be part of the process. Then suddenly, almost overnight, I was the lead on it. It was an absolute dream."

One of the big differences with *Master of Time* compared with its predecessor, is that it puts a bigger emphasis on the villains. The 1992 table featured Daleks, Davros and the Master, while the new edition boasts Sontarans, Weeping Angels, Zygons, Cybermen and a whole host more.

"We originally started with the idea of you – the player – being the companion of the Doctor," details Strizelka. "It is like a special episode, where Peter Capaldi's Doctor is asking you to be his companion because he has encountered a problem. The original concept of the table was that the Doctor was disappearing and you had to go back into his timeline and fix things.

"But then we got more ambitious, and decided that we didn't want to just reskin the old table, but actually redesign it. We came up with the idea that Missy has taken all of these villains, pretty much all of the major ones, and made them team up and come after the Doctor all at once. To defeat them, the Doctor calls on his former incarnations, and you as the player, for help, and it becomes this giant battle. It is intended to be like a special episode of the show, a bit like the 50th anniversary episode. We wanted to give it that same sort of epic feel."

He continues: "Each villain has a section of the table designated for them. Before, you had the Daleks, you had Davros, and you had the Master show up a little bit. Now the Daleks are in the 'pop bumper' section, and the Weeping Angels are spread right across the table."


Master of Time.

The art for the new table is also quite different, avoiding the lighthearted style of the old machine for something a little more serious.

"The original table had a kind of cartoony feel in its art, and the way it was presented," Stepansky says. "It was fun and entertaining in a comedic sense, and it wasn't quite as dramatic as we are making *Master of Time*. The music is also a lot more adventurey than the original table. The stakes feel like they are higher.

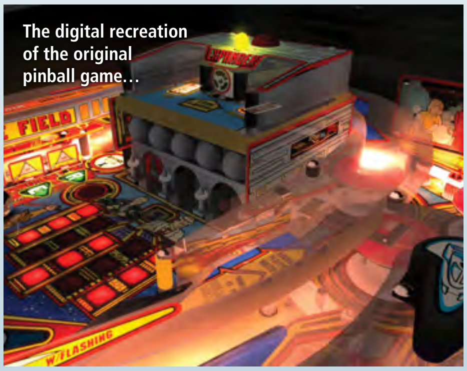
"There is also a lot of stuff in the table for people who really know *Doctor Who*. There is a lot of things in there that if someone doesn't know the show, they will see it and go: 'What the devil is that?' And they'll have to go and check. There's a lot of fan service in here."

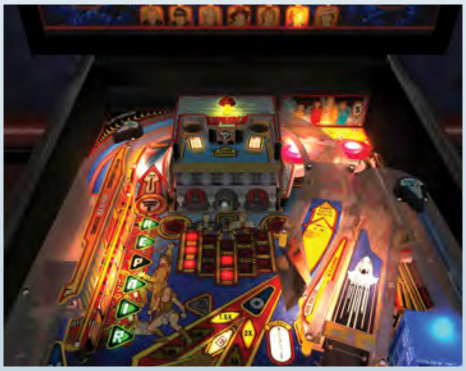
FarSight has produced original tables before, but Stepansky explains that this is definitely the most ambitious project it has undertaken so far.

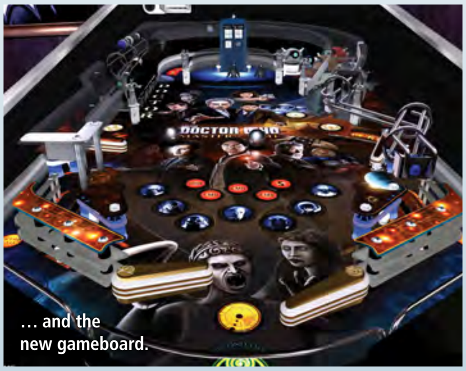
There are 140 new videos in it, which have been painstakingly remade in the old 'dot matrix' style to make it look like an old-school pinball display.

The firm has also gone a step further by working with Peter Capaldi and Michelle Gomez, who both provided their voices for use in the game.

"We originally had a different design and look for the table when we first got approval from the BBC," begins Strizelka. "We were going to strictly use voiceovers from the actors or actresses based on corresponding episodes for their sections on the table. During the initial steps, Norman wondered if we could actually get Peter Capaldi and/or Michelle Gomez to do unique voice overs; which would result in a major design change. After the BBC and the two actors agreed to read lines for


The digital recreation of the original pinball game…




… and the new gameboard.

Norman Stepansky and Mike Strizelka.

us, we ended up overhauling the table concept and even shifted to the 'villains' theme we have ended up with.

"Not only was it huge for us to work with the showrunners, it also created the final look for the game. Our hats off to Peter, Michelle, and the BBC for making it even more beneficial for our production."

Both the original *Doctor Who* table and the *Master of Time* edition can be found in Pinball Arcade on smartphones, tablets and PC right now, with the Xbox One, PS4 and Wii U consoles getting them soon.

It's been an interesting project for FarSight. The studio's fans were initially surprised by the decision to recreate the *Doctor Who* table, because it isn't a machine that they were particularly crying out for. Stepansky acknowledges this, but hopes that now it is available to download, those hardcore users will discover that this old machine was far more inventive and unique than they give it credit.

Yet while he hopes pinball fans will rediscover a lost classic from those 1990s glory years, he also hopes that its new *Master of Time* version will drag in a whole new younger audience of *Doctor Who* fans, who may then go on to play more from this niche, almost forgotten world of pinball games.

"We like to think we expose these pinball machines to a whole new generation," concludes Stepansky. "That era of pinball tables is not going to happen again, where people came up with these crazy ideas, engineers figured out how to do them and someone went out and actually built them. It is never going to happen on that level again. Now, because of this, everyone is going to discover that old *Doctor Who* pinball table, and discover that it was actually pretty great." DWM

THE MISSING MASTER

The original plot (that's right, they had plots!) of the 1992 *Doctor Who* pinball machine saw the Master emerge as the game's ultimate villain.

William Pfutzenreuter, the initial designer on the project, was a fan of *Doctor Who* and wanted to create a story akin to multi-Doctor episodes such as 1983's *The Five Doctors*. His adventure would see the player unite all seven Doctors, which they did via the table's video mode. This is a basic game displayed in the screen above the table and involved pressing flippers to jump over obstacles and escape a Dalek. Sylvester McCoy provided the Doctor's voice.

Separate to this was the battle against the villains, which involved pushing the pinball into various holes and battling Daleks (which involved hitting certain targets with multiple pinballs pinging around the table). Yet the Daleks were really just pawns, as the actual bad guy was the Master, and his image is featured heavily on the table, including right in the middle of the playfield. Anthony Ainley had even agreed to reprise his role as the iconic villain.

However, if you play the table today, you'll notice that the Master is barely featured in the game at all – despite the character being prominent in all the artwork. In fact, the only thing he does is laugh, cruelly, when the player loses a ball.

The reason for this was all down to a miscommunication between the designers in the US and Anthony Ainley in the UK.

Pfutzenreuter had written three scripts for the game – one for the Doctor, one for the Daleks and one for the Master. McCoy's lines filled a page and a half (and he even recorded extra improvised phrases), the Daleks had one page of dialogue, while Ainley's script was three pages. However, Ainley hadn't been fully briefed, and on discovering the amount of work involved for the money on offer, he pulled out – at the last minute.

"I panicked when I heard the news," Pfutzenreuter recalls. "I was at [pinball manufacturer] Williams in the US, Jon Hey – who was our sound engineer – was already in England recording the actors. I tried to see if I could submit simpler dialogue, but the day for recording Anthony's voice had passed. For all the actors that had played the Master, I thought he was the best. This was why I had written all this dialogue, which, in retrospect, was probably too much. It was mine and Jon's intention to select the best of the recordings, and leave the rest on the cutting room floor.

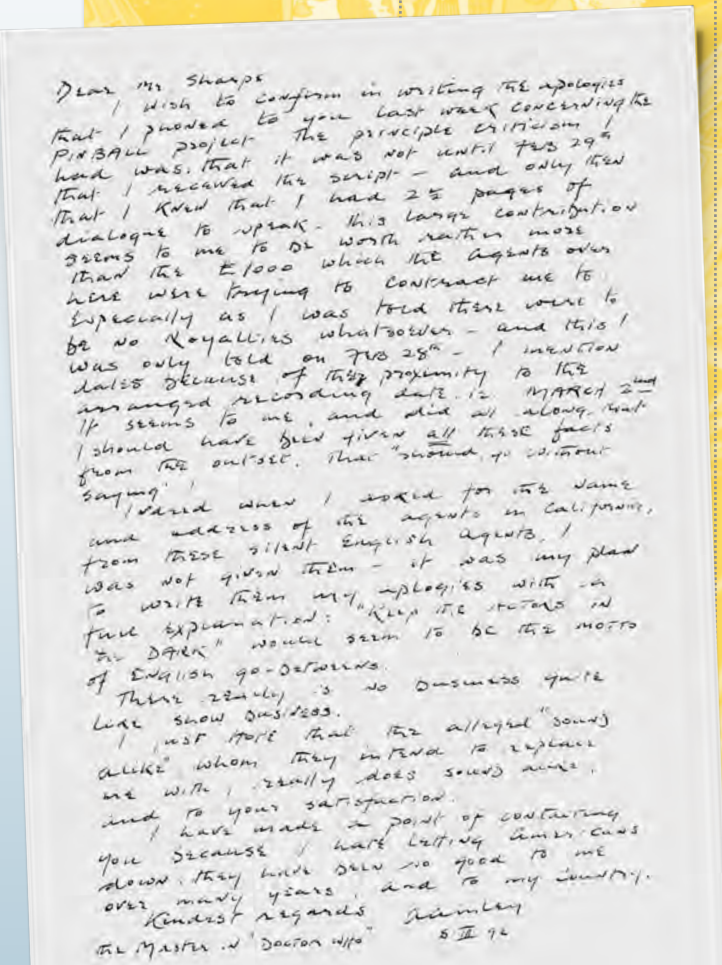
"I was told about the problem from Roger Sharpe, who was in marketing at Williams. He was the one dealing with the BBC and all the agents. Luckily, Anthony's recording was scheduled at or near the beginning of the sessions. There was talk about someone else with a similar voice coming in and doing the recording, but a suggestion came, I think from England, that the person doing the Dalek voice could also do, and was willing to do, Davros. And he hadn't recorded his lines yet.

"So I overnight rewrote the script for Davros – it wasn't three pages this time, but about one-and-a-half pages, which was still a lot. I then faxed it to Jon in England, crossed my fingers and waited. The rest is history. The Master was gone and the voice of Davros was used for the multiball mode. We still kept the art of the Master on the playfield. Later, Jon got a sound-alike to do a Master laugh, and we put that in the game as well."

The change worked, but it was ultimately disappointing for Pfutzenreuter who was a fan of both the Master and Anthony Ainley. Yet Ainley did make it up to the team by handwriting a letter, apologising for the misunderstanding, explaining what went wrong and hoping the sound-alike did a good job.

"I was thrilled to see and keep the first letter from Anthony, he did not have to do that, and my additional thanks to Roger Sharpe who gave me the letter," says Pfutzenreuter.

"After the project was completed, even though I was told not to contact the actors, I sent out care packages to all of the ones that I could find addresses for. The package included various plastic handouts, such as coasters of each of the seven Doctors. Anthony was kind enough to send back a thank you letter, which was written in the spirit of the character of the Master, and mentioned that he would get even with the Doctors by using the coasters as dart board targets."



Dear Mr Sharpe
I wish to confirm in writing the apologies
that I phoned to you last week concerning the
PINBALL project. The principle criticism I
had was, that it was not until Feb 29th
that I received the script – and only then
that I knew that I had 2½ pages of
dialogue to speak. This large contribution
seems to me to be worth rather more
than the £1000 which the agents over
here were trying to contract me to.
Especially as I was told there were to
be no Royalties whatsoever – and this I
was only told on Feb 28th – I mention
dates because of their proximity to the
arranged recording date i.e. March 2nd
It seems to me, and did all along, that
I should have been given all these facts
from the outset. That "should go without
saying"!
I raised when I asked for the name
and address of the agents in California,
from these silent English agents. I
was not given them – it was my plan
to write them my apologies with a
full explanation: "Keep the actors in
the dark" would seem to be the motto
of English go-betweens.
There really is no business quite
like show business.
I just hope that the alleged "sound
alike" whom they intend to replace
me with, really does sound alike,
and to your satisfaction.
I have made a point of contacting
you because I hate letting Americans
down. They have been so good to me
over many years, and to my country.
Kindest regards Ainley
5 III 92
The Master in "Doctor Who"

CHRIS

EMMA

MICHAEL

WILL

The Time Team

The continuing mission to watch all 827 episodes of *Doctor Who*, in order from the start...

THIS ISSUE Episode 770 – **A CHRISTMAS CAROL**

The Ghost of Christmas Past

Amy and Rory are trapped on a crashing space liner! Kazran Sardick is the only one who can help them... but can the Doctor save his soul in time?

COMPLIED BY **PAUL 'HUMBUG' LANG** | ARTWORK BY **ADRIAN 'FLYING' SALMON**

"Merry Christmas!" yells Chris.

"Has it really been a year? I can't believe it's that time already!" says Emma, slyly.

"Bah, humbug," Chris harrumphs, slipping the disc for *A Christmas Carol* into the player as Will unwraps another box of Matchmakers.

"Oh what a gorgeous design!" marvels Chris, as a fluffy alien planet fills the TV screen. "It looks like an electric sheep!"

"Some classic futuristic spaceship action," adds Will, as the *Thrasymachus* plunges into the planet's cloudy atmosphere. On board, the situation is dire, but everything looks gorgeous.

"Oh, hello JJ Abrams *Star Trek*," says Michael, impressed by the glossy loveliness of the bridge.

"Is the ship being brought down by rogue lens flare?" chuckles Will.

The Captain notices a distress signal coming from the honeymoon suite – it's Amy and Rory, and there are no prizes for guessing who they're trying to summon. But why are they dressed in their policewoman and Roman centurion outfits?

"Kinky companions," blushes Chris. "Blimey!"

Below the layer of clouds sits Sardicktown.

"What a glorious shot of the city!" says Michael. "This looks very expensive."

"It's a steampunk Dickensian London," adds Will.

"That stormy atmosphere looks great too," says Emma. "Perhaps whoever's controlling it with that purple laser is a benevolent leader?"

"Yeah, people who use weather machines usually turn out to be good guys," says Will, sarcastically.

The man in question is Kazran Sardick, and he sounds like a right miserable beggar.

"Michael Gambon has the most amazing voice," says Michael. "He's perfect casting for Scrooge or whoever he is."

Controlling the weather isn't Kazran's only lurk, though – he's also got a nice line in cryogenic chambers. One is occupied by the frozen form of a young woman named Abigail, whose family members are begging that she be released for Christmas. Kazran, the old meanie, tells them to buzz off when he realises they can't pay up.

"Freezing people as insurance for loan repayments is a very fitting allegory for the money-lending industry," says Emma, disapprovingly.

"The currency of the loan is Gideons?" says Will. "After the real name of the ex-Chancellor, George Osborne, perhaps...?"

"Gambon is proper boo-hiss, isn't he?" says Chris. "I like a good Christmas villain," he adds, rubbing his hands together in a Scooge-like way.

"He's mean to children, ignores the president and doesn't care about a crashing spaceship or any of the 4,000 people who are about to die," says Will. "I think the subtext is he's not a very nice man."

There's only one person suitable qualified to tackle this rotten old swine, and he's currently halfway down Kazran's chimney (clue: no beard, no red suit, just a bow tie, tweed jacket and gormless expression).

"It's Doctor Santa! Classic Christmas entrance," says Will, clapping with joy.

"That's just so joyously Matt Smith!" agrees Michael. "Was there ever any other Doctor?"

Kazran's machine controls the clouds, which are made up of ice particles, and they're what's causing the *Thrasymachus* to crash. He could stop it, but he's not going to, which has made the Doctor very cross indeed, especially when he makes a grab for the controls and Kazran tells him they're isomorphic – for his use only.

"Now we go from happy, giddy Doctor to very serious Doctor," says Michael. "Matt is turning his performance on a dime, as always."

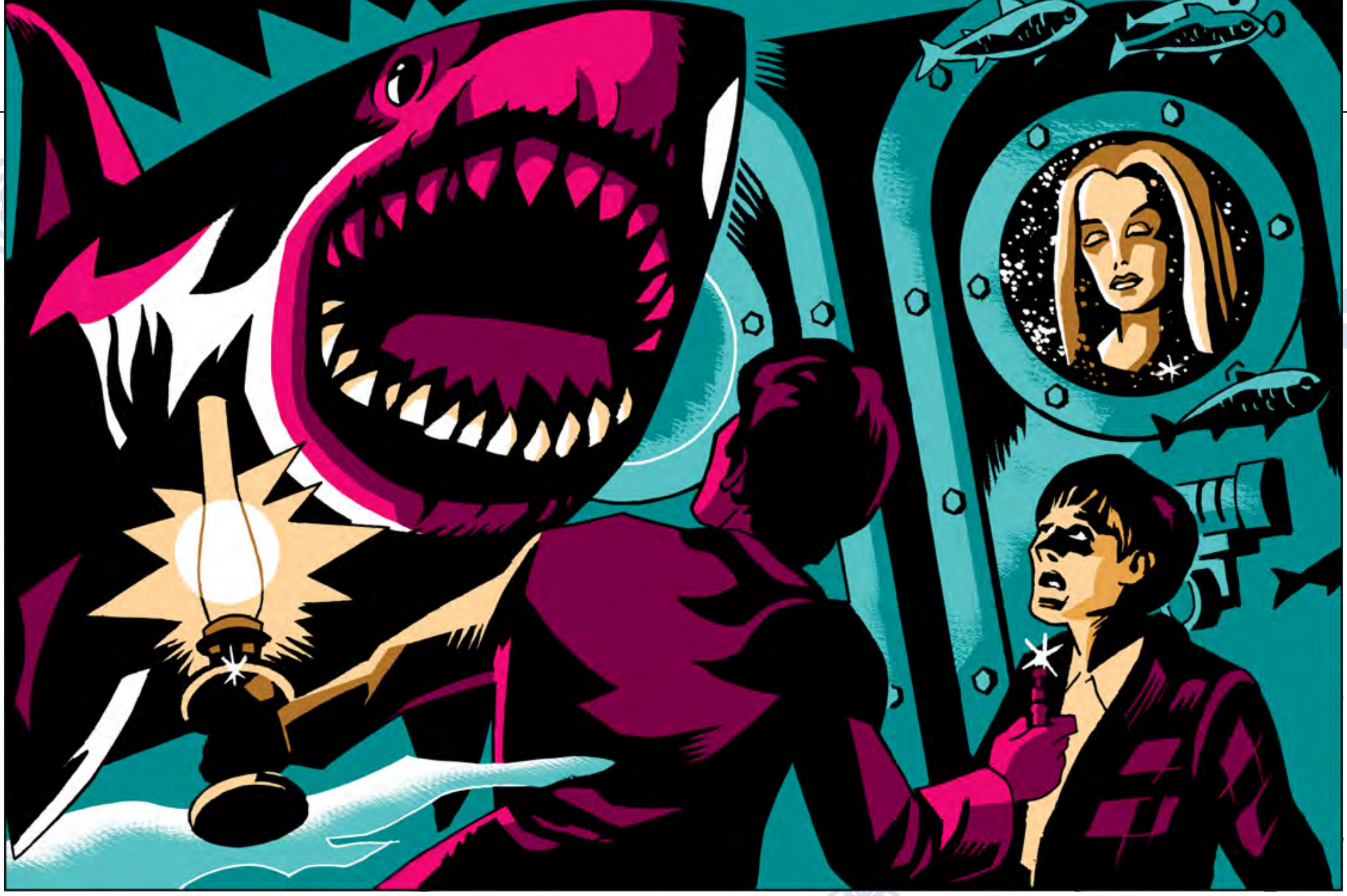
As the Doctor rails against Kazran's selfishness, the youngest member of Abigail's family picks up a piece of coal and lobs it at the old miser's head, scoring a direct hit. Furious, Kazran goes to strike the boy, but stops – a sign to the Doctor that he's not beyond redemption. But how will he show him the error of his ways? The Doctor looks for clues.

"What's with all the zooming in on the evidence?" says Chris, puzzled.

"The Doctor's having a proper *Sherlock* moment," chortles Will.

"His special powers of remembering from *The Eleventh Hour* are back!" Michael says, using his own special powers of remembering.

"He's doing it to suss out Sardick – perhaps there's more to this grumpy old man than meets the eye?" suggests Emma, as the Doctor's attention finally rests on an oil painting of a man who looks very like Kazran – his father, Elliot.



The Doctor has learned enough, and heads outside, where swirling ice clouds aren't the only unusual thing in the atmosphere.

"'Fish warning!'" yells Michael, as a shoal of swimmers flick through the air. "I love the madness of this planet, lots of ideas in the mix. No idea how it all works, though."

The Doctor calls Amy, who tells him the ship will crash in less than an hour unless Kazran goes soft and lets them land.

"Ah, so the episode title is referring to the Doctor straight-up adapting the Charles Dickens story in order to change Kazran's past," Chris realises.

Kazran is having a snooze in his comfy chair when the screen in front of him flickers into life, unbidden. He sees a young boy – himself! – preparing for Christmas, in footage the Doctor has recovered from an old drive.

"That's an interesting twist on the original *Christmas Carol*," said Will. "Instead of taking Sardick back in time with him, the Doctor's 'Ghost' lets him watch from the future."

"This is about the most timey-wimey thing we've seen," says Michael, scratching his head. "But a few drinks on Christmas Day, and you wouldn't really care," he admits, taking another big glug of sherry.

"Poor little Kazran," says Emma, sadly. "He only wanted to see the flying fish but daddy was a horrid meanie who beat him into his own cantankerous image."

The older Kazran flinches as he sees his father hit his younger self.

"There's something very sinister about the Doctor's plan," says Michael. "We've never seen the Doctor actively deciding to change one person's history, have we?"

Kazran orders the Doctor to leave, but he soon turns up again – in the film, ready to take Young Kazran on his fish-searching adventure.

"Old Kazran remembering events that the Doctor and young Kazran haven't yet experienced is really well paced," says Emma, "especially when he shouts out warnings to the pair on the projector as if they can hear him."

As the Doctor and Young Kazran form a bond, something unusual happens to his older self.

"Was he wearing a bow tie before?" gasps Chris. "That's some really snazzy attention to detail."

"I think the flying fish are one of the finest special effects we've ever seen in *Doctor Who*," says Michael, as the Doctor attracts a single little fishy to his dangling sonic screwdriver.

Its gentle nibbling is rudely interrupted, though.

"A shark!" yelps Michael. "A bloody giant flying shark!" he gasps, as its mighty jaws devour the poor fish – along with half the sonic.

The shark chases the Doctor and Kazran through the house, but the Doctor manages to stun it. He plans to borrow one of the ice boxes in the cryo-cave below – home to all the unfortunate freezer folk – to get it safely back into the fog belt, and is drawn to the cylinder containing Abigail...

"Katherine Jenkins!" whoops Chris. "How very Orwellian – a recording of her reciting a pledge to praise Elliot Sardick for putting her in a loan coffin for eternity."

The remainder of the sonic beeps three times, signifying that the other half – and therefore the shark – is nearby.

"Ha! A little bit of the *Jaws* theme!" chuckles Will, as the creature appears out of the mist. Another chase ensues, which ends when the shark is put to sleep by the now-revived Abigail's singing.

> **"I think the flying fish are one of the finest special effects we've ever seen in *Doctor Who*."** – MICHAEL

"*In the Bleak Midwinter* is one of my very favourite carols," says Michael. "She's making a bit of a meal of it, though."

"Well, I think it's lovely singing. I mean delta-wave pattern creation," Emma insists. "It seems Kazran is more than a little enamoured by the unfrozen Abigail. Having the portrait of Elliot change to one of her in the future is a nice touch."

The Doctor takes a Abigail and Kazran on a TARDIS trip to release the shark, while the new memories flood the older Kazran's mind. But then Abigail's time is up.

"Does she have to go back in the freezer?" asks Will. "Would Kazran's dad even notice she'd gone?"

The Doctor notices the number eight on her cylinder, but she quickly changes the subject when he asks what it means. Kazran fibs to Abigail that the Doctor visits every Christmas Eve, and the three of them make their festive outing a regular engagement. When Abigail's door opens again, a year later, Kazran is dressed in a mini version of the Doctor's tweed and bow tie.

"Murray Gold's score is cracking in this," raves Chris. "Proper Christmassy. Some may find this all a bit gushy – sleigh riding with a shark above a Victorian city on Christmas – but I'm loving it!"

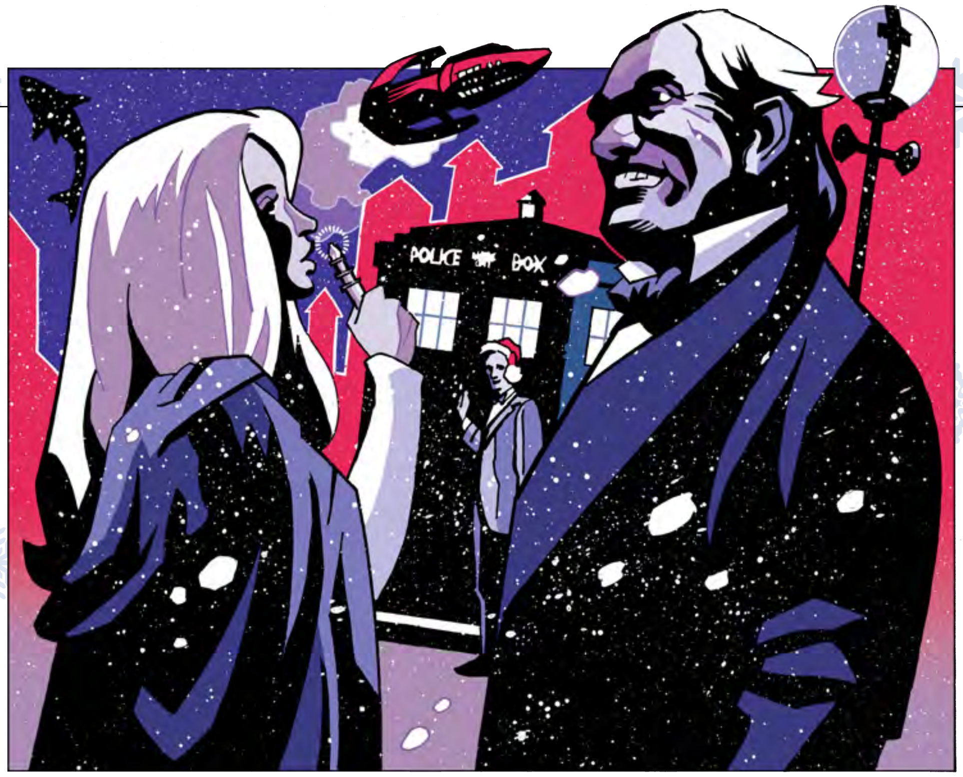
As the years roll by, the counter on Abigail's cylinder counts down, and Kazran shoots up.

"Abigail seems much more excited that the Doctor is there than Kazran," laments Will.

That all changes when the countdown hits four.

"Hello, Adult Kazran," grins Emma. "I suspect this was the Doctor's plan all along..."

Abigail has finally remembered her allegedly much-loved family, and the trio go to visit them. ►



◄ "This Doctor is happy to show up for Christmas dinner!" cheers Chris. "The pigs-in-blankets at Jackson Lake's place must have been a revelation!"

The reunion is soured when Abigail's sister warns that Kazran and his father are bad news. But that's all forgotten back in the cryo-chamber.

"The Doctor's advice to Kazran about kissing girls is lovely," coos Michael. "Another hit for Matt Smith. He has it nailed!"

"The memory-building is lovely," says Emma, "but it feels like it's heading towards something terrible."

"I love the slick changes of time just through the use of lighting and colour," raves Michael. "Beautiful!"

Eventually, the counter reaches number one, and Abigail must tell Kazran the heartbreaking truth.

"Something awful must have happened for Kazran to suddenly become so bitter and sad," says Emma, when Kazran angrily refuses the Doctor's offer to call again next year. As the younger Kazran becomes cold and bitter, the portrait in the future changes back to Elliot, and Kazran Sr also changes.

"Michael Gambon is great at playing a differently bitter version of Kazran," says Michael. "The Doctor has really, *really* got it wrong."

If the Doctor hasn't managed to change Kazran's outlook, maybe Amy Pond can, live by holo link from the crashing ship... (Remember that?)

"Hologram Amy is the ghost of Christmas present?" says Chris. "That's a neat twist."

"I'm sympathetic to Sardick here," says Will, as the old man rages about Abigail's tragic fate. "The Doctor had no right to fiddle around with his past."

Amy is still not having much luck in changing Kazran's mind, so she tries another approach.

"Amy showing Kazran the passengers singing as they fall to their deaths is all very bleak for a Christmas episode," blubs Emma.

The Captain begs Kazran to release the ship from the cloud layer, but he remains unmoved, so it's up to the Doctor to have another go – this time by showing Kazran the future. But which Kazran?

> **"The two Kazrans should blow each other up when they hug. Haven't they heard of the Blinovitch Limitation Effect?"** – CHRIS

"I like Kazran being guilt-tripped by the Doctor bringing his younger self to see what he becomes," says Will. "That's much better than fiddling around with his timeline."

"The two Kazrans should blow each other up when they hug, though," complains Chris. "Haven't they heard of the Blinovitch Limitation Effect?"

Kazran finally relents, but there's a new problem.

"The Doctor has changed Kazran so much that the isomorphic controls don't' work," cries Michael. "Another very neat bit of plotting!"

There's only one other solution – Abigail's singing can be beamed from the Doctor's half of the sonic to the other half inside the shark, to resonate with the ice crystals. But that means she'll have to be woken up – for the very last time.

"Presumably they could've solved the problem this way all along," grumbles Will.

"Poor Michael Gambon, doing the acting for two in his emotional scene with Katherine Jenkins," says Michael, unkindly. Emma is appalled.

"She's not that bad!" she argues.

"I do like Abigail's song, though," relents Michael. "With the snow falling and the music building, it's a really strong climax."

"It's no *Abide with Me* from *Gridlock*," says Will. "I don't get any emotional connection with this. And I don't really understand why this has saved the spaceship, but I'll go with it."

"So, the Doctor is just going to leave Abigail to die?" Michael fumes. "Surely a Christmas miracle for her wouldn't be out of place?"

"They went flying through the sky with a shark! Then she died. MERRY CHRISTMAS, EVERYONE!" says Will, sarcastically.

"I'm glad they didn't show us Abigail's death," counters Emma, "though it's still a fairly morbid outcome for them. Kazran will still die old and alone – has anything actually changed?"

"Well, 4,003 people didn't die in a big crash," Chris points out.

The Doctor is reunited with Amy and Rory, and promises to drop them off on another honeymoon.

"How many is that?" asks Chris. "The one in *The Sarah Jane Adventures*, this one, and now another!"

So, is the team now full of Christmas cheer? Or was the story as well-received as a bowl of sprouts?

"It was beautifully made, but I didn't really enjoy it," admits Will. "I don't like the Doctor spending so much time hanging out with the villain. Will he spend Christmas with child Davros next? Child Rani?"

"I thought it was a mixed bag," says Michael. "Some lovely moments, a wonderful Doctor, but we were short-changed with the lack of Rory and Amy."

"I think it was a good idea to have Amy and Rory kept out of the way in the spaceship," argues Emma. "It let the rest of the characters really build up the emotional background needed to carry the story."

Michael isn't convinced.

"It didn't really gel for me," he says, "despite Michael Gambon's layered performance. Shame about Katherine Jenkins too," he grumbles.

"I'm not entirely sure the Doctor's methods for changing Kazran's mind, or even fixing the main problem, were entirely plausible," Emma admits, "but they did make for a beautiful tale."

"A thoroughly festive episode!" Chris declares. "Michael Gambon, Danny Horn and Laurence Belcher were excellent as the Kazrans, Katherine Jenkins was a Christmas treat, and Matt Smith... oh, he *is* the Doctor. I can't wait to see what he does next!" DWM

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR...	ONE OR MORE REGULARS RENDERED UNCONSCIOUS...	ONE OR MORE REGULARS INCARCERATED...
1,965	247	310

AND YOU SAID...

MARK HOLDING: I'm a great fan of Charles Dickens, and this story didn't just borrow a plot idea, it paid tribute to the great heart and soul in his stories and characters. Perfect Christmas *Doctor Who*.

BLAINE COUGHLAN: Although the final moments of *A Christmas Carol* are exquisitely sad, the story as a whole is a rousing celebration of seizing the day and living life to the full. Consequently, the very last shot of Kazran, Abigail and the shark soaring through the Christmas sky is punch-the-air triumphant. Merry Christmas!

SKYLA ASHCROFT: Murray Gold is on top form with the soundtrack for this Christmas Special. And what a treat to have Katherine Jenkins singing *Abigail's Song*! Her voice made me well up and gave me goosebumps. Magical.

The Time Team will be soon be watching *The Impossible Astronaut* and *Day of the Moon* – so send your comments about these episodes to *dwm@panini.co.uk*

SAVE UP TO 46%

ANNUAL DIGITAL SUBSCRIPTION – ONLY £27.99
MONTHLY DIGITAL SUBSCRIPTION – ONLY £2.99

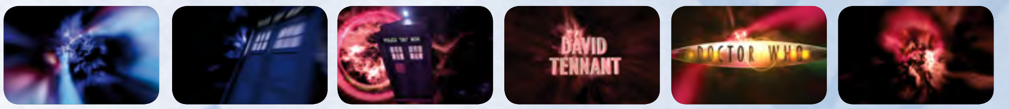
Cheaper than the print edition!

BBC
Christmas issue
DOCTOR WHO
The OFFICIAL MAGAZINE of the BBC Television series
AZINE
ISSUE 507
January 2017
LUCY & GRANT
THE RETURN OF DOCTOR MYSTERIO

BACK ISSUES ALSO AVAILABLE AT REDUCED PRICES!

TO SUBSCRIBE visit pktmags.com/dwm507

TERMS AND CONDITIONS: Offer valid from 15 December 2016 to 11 January 2017. You will receive 13 issues in a year. Your subscription is for the minimum term specified and will expire at the end of the current term. Prices correct at point of print and subject to change. You can cancel your subscription at any time at Pocketmags' discretion, please email *help@pocketmags.com* or visit *www.pocketmags.com* to find out more. For full terms and conditions please visit www.pocketmags.com/terms-and-conditions



The Fact of Fiction

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

The Runaway Bride

The Tenth Doctor comes face to face with bride-to-be Donna Noble, and the unlikely pair have an unforgettable Christmas adventure!

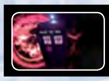
FEATURE BY **JONATHAN MORRIS**

Donna: whisked away from her wedding!

One of the many fascinating things about the world of *Doctor Who* is the dissonance between what fans love about the show and what the general public likes. By any reasonable measure, *The Runaway Bride* was a huge hit with viewers. And yet, the last time DWM surveyed its readers, it came 153rd. *153rd!*

Now, I love *The Runaway Bride*, but I'm not blind to its faults. I think it has the unfortunate problem that the car chase in the first 15 minutes is so thrilling that the remainder of the story feels a bit anticlimactic. It's also much more broadly comedic than the previous Christmas Special, and the shift in tone from Lance's death and the Webstar attacking shoppers to Donna Tarzan-swinging into a wall is rather abrupt. It's not the sort of thing that Normal Telly does, but it's very *Doctor Who*, and very Russell T Davies.

But I think the problem it had, back in 2006, was that at the time Catherine Tate had just taken the country by storm, and perhaps some fans who weren't keen on her sketch show came to *The Runaway Bride* with preconceptions about her, and missed what a heartbreaking performance she gives as Donna. So I suggest watching it again, with an open mind, and you'll see that, actually, *The Runaway Bride* is a Yuletide treat.



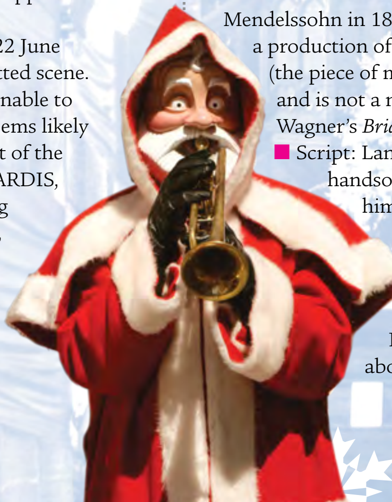
The Runaway Bride

FIRST BROADCAST: 25 DECEMBER 2006

- The episode opens with a shot of the Earth and Moon in a reprise of the openings of *Rose* (2005) and the previous Christmas Special *The Christmas Invasion* (2005), but this time with a new destination. The area shown on TV is a mocked-up image and not Chiswick.

Geoff Noble (Howard Attfield) walks his daughter Donna Noble (Catherine Tate) down the aisle of St Mary's Church. Her bridegroom Lance Bennett (Don Gilet) waits at the altar – and is amazed when his bride disappears in a gaseous swirl!

- In the shooting script (dated 22 June 2006) this is followed by an omitted scene. Unfortunately **DWM** has been unable to locate any earlier drafts, but it seems likely this scene was a dropped FX shot of the gaseous swirl passing into the TARDIS, which was then reinstated during effects work. To avoid repetition, all references to the script are to the shooting script, unless stated otherwise.
- The script gives start times for each scene; the wedding begins at 3pm on Christmas Eve; the chase takes place from 3.35pm; the Doctor and Donna enter the reception at 4.15pm and leave at 4.45pm; arrive at HC Clements at 5.20pm; and meet the Empress at 5.42pm. The Webstar begins its descent at 6.02pm only to be destroyed nine minutes later, and the last scene takes place one minute after midnight on Christmas Day.
- We hear the 'Wedding March' composed by Felix Mendelssohn in 1842 as incidental music for a production of *A Midsummer Night's Dream* (the piece of music is specified in the script and is not a mistaken substitution for Wagner's *Bridal Chorus*).
- Script: Lance is '27, impossibly handsome' and the scene ends with him exclaiming "... *what?!*"
- **DWM** asked writer Russell T Davies about not specifying Lance's race. "I was younger then – I didn't really think too hard about how important BAME



> **"No stupid Martian is going to stop me from getting married. To hell with you!"**

[Black, Asian and Minority Ethnic] casting is. Nowadays, I do specify race, because if you don't, then the default is white. There are many reasons for that, but until production teams become more diverse I think you have to go the extra mile. And this isn't an incidental detail, it's absolutely vital. Of course, with a casting director like Andy Pryor, who's passionate about this, the work is already done. He'll push me even further. Even once a script is done, you can still come up with new angles and suggestions. And frankly, everyone on TV should try harder."

Donna materialises in the TARDIS, much to the surprise of the Doctor (David Tennant).

■ Reprising the end of *Doomsday* (2006), but eagle-eyed viewers will notice that the scene has been completely reshot with different lighting, and Donna's reaction is now more afraid than angry.

■ Donna coming to the TARDIS is retroactively explained in *Journey's End* (2008) as part of the chain of coincidences drawing the Doctor and Donna together.

Donna thinks the Doctor has kidnapped her.

■ Script: "Then you go and... I dunno, drug me or something, you've made me hallucinate"; the second part of this line was deleted during editing. To avoid repetition, from now on any material in the script that was cut during editing will just be prefixed with the word 'Deleted'.

Donna throws open the TARDIS doors – to see they are in outer space!

■ Deleted: The Doctor reassures Donna. "And you're safe. I promise you. Don't be scared. I promise, you're completely safe."

■ The TARDIS' facility to extrude a forcefield was introduced in *The Horns of Nimon* (1979-80).

The Doctor examines Donna, trying to work out how she has ended up inside the TARDIS.

■ The shooting script was barely changed after the readthrough. One tiny addition, made in the 'Pink Amendments' (dated 3 July 2006) was for the Doctor to get out 'a stethoscope and eye-exam-light-thing' to check Donna. ►

ESSENTIAL INFO

■ *The Runaway Bride* began with writer Russell T Davies' idea for the TARDIS/car chase; initially it was considered as part of the story that became *School Reunion* (2006) before being developed into an episode in its own right. *The Runaway Bride* was briefly planned to be the sixth episode of of the 2006 series, until BBC Controller of Drama Commissioning Jane Tranter gave the go-ahead for a 2006 Christmas Special.

Car chase!

■ The story takes its inspiration from the 'screwball' film comedies of the 1930s and 1940s, typified by strong female protagonists in sparring matches with ill-suited partners – particularly *It Happened One Night* (1934).

■ Davies wrote the script in spring 2006, after Catherine Tate had already shot her cameo as 'The Bride' in *Doomsday* (so Donna was written with Tate in mind). After a readthrough on 29 June, the episode was recorded from 4 July to 1 August.

■ The chase sequence up to the point where the Doctor says "Trust me" was previewed in the *Doctor Who: A Celebration* concert for Children in Need on 19 November.

■ The episode was promoted with a *Radio Times* cover for its pre-Christmas issue. It was, unusually, preceded by the accompanying edition of *Doctor Who Confidential: Music and Monsters* (mostly about the concert). *The Runaway Bride* was watched by 9.35 million viewers, the 10th most-watched programme of the week, with an audience Appreciation Index of 84. In **DWM**'s *First Fifty Years* survey in 2014 it was ranked 153rd.

ALL YOUR TV & RADIO FOR 16–22 DECEMBER
RadioTimes
It's nearly Christmas!

◄ ■ The Doctor mentions the TARDIS' "Chronon shell". Chronons, "discrete particles of time", were first mentioned in *Time and the Rani* (1987).

Donna slaps the Doctor, ordering him to "Get me to the church!" Then she spots a purple top, and the Doctor explains that it belonged to a friend he has since lost.

■ The top is Rose Tyler's from *New Earth* (2006).

■ Deleted: after the Doctor takes Rose's top he runs down the ramp, opens the doors and slings the top outside before slamming the doors shut. Then he leans against the closed doors, just for a second considering everything he's lost, before saying "Right. Chiswick!"

■ On the episode commentary, still available on the BBC *Doctor Who* website, executive producer Julie Gardner explains: "We didn't quite believe it [...] It felt like such a big thing to do to Rose's top, and it just felt a bit melodramatic."

At the church, Donna's mum Sylvia (Jacqueline King) is on the phone, telling someone not at the wedding to check the house.

■ Who is Sylvia talking to? Well, we later learn in *The Sontaran Stratagem* (2008) that Wilf was "laid up with Spanish flu" during the wedding, so presumably she's speaking to him!

■ **DWM** asked Davies about his technique of mentioning large numbers of off-screen characters: "Yes, I do that a lot, simply because I think it's true. That's how we talk. How we think, how we live, in a whirlwind of other people. Right now, while thinking about Donna Noble and the Racnoss, I'm also wondering how my friend David's getting on at the fracture clinic, if Tracy wants to go swimming later, and whether my sister wants to come for tea tonight. But TV characters always exist in a strange vacuum for practical and artistic reasons – practically, the budget couldn't stretch to giving Donna the five bridesmaids she'd undoubtedly have, and artistically, we wouldn't be interested in those five women. So most people on TV have one friend, if that. I love soap opera weddings where all those extras sit in church and you think 'Who's that? Steve MacDonald never goes anywhere!' So I write that stuff because I believe it, and over the years, through repetition, it's become a bit of a technique. I always add those offstage people, on purpose. Seriously, people do tend to say that I write good characters, and that's one of the ways of doing it. Add an offstage life.

The frantic bride makes an urgent call.

Donna is amazed at what she sees beyond the doors of the TARDIS.

> **"TV characters always exist in a vacuum for practical reasons – the budget couldn't stretch to giving Donna five bridesmaids."**

And yes, I do keep track of those characters in my head. Shareen had quite an existence, and I always kept track of her, and how her friendship with Rose would have changed. To her, Rose is dead now, and I think that's rather sad. In fact, Jackie mentions her mother being alive at one point [in *World War Three* (2005)] – we actually had conversations at the BBC about Gran; Jane Tranter always said we should get Barbara Windsor in – and it genuinely worries, me, still, sometimes, to this day, what Gran thinks, left all on her own. In fact, I think, at one point, just for myself, I worked out a gap in which Gran could have died, and Rose came home for the funeral, and it was all very sad, and that would slot into a series of Missing Adventures before *Doomsday*. Do I think about this stuff too much?!"

■ Deleted: The vicar interrupts. "Excuse me, I'm sorry to interrupt at a time of... well, I'm not quite sure what the word is. But regardless of your circumstances, there is an equally pressing concern. I have another wedding booked for three thirty." "But Donna disappeared," protests Sylvia. " You saw it!" "Indeed," replies the vicar. "And we can discuss making a mockery of the church at a more convenient time. Nevertheless, if she's not here in twenty minutes, then I'm afraid... the wedding is off."

The TARDIS lands in a deserted courtyard. Donna emerges, amazed to find the TARDIS is smaller on the outside.

■ The Doctor wonders if Lance is overweight and has a zip for a forehead, recalling the disguises adopted by the family Slitheen in *Aliens of London/ World War Three* (2005) and *Boom Town* (2005).

Donna is still determined to make it to her wedding. She attempts to hail a taxi but they fail to stop.

■ The script specifies a 'fast & zippy sequence' with music like *The Race* (a Number 7 hit for Swiss synthpop duo Yello in 1988).

■ The lines "Lay off the sauce, darling" and "You're fooling no-one, mate" were added during ADR; as scripted, the first taxi contains a driver making a 'pint' gesture while the second is full of lads who blow Donna a kiss.

The Doctor whistles loudly, causing a taxi to stop, and they both get in...

■ The taxi that stops has an advertisement for 'Christmas in London 2006' which implies the signwriter forgot which year it was, as *Aliens of London* and *The Christmas Invasion* took place in 2006, so *The Runaway Bride* is set in 2007 (the Doctor says he met the Santas "last Christmas").

... only to be dumped back on the street when the taxi driver (Glen Wilson) realises that neither of them has any money.

■ This is the same shooting location in *Rose*, and as we later see a sign holder for Henrik's, the implication is this sequence takes place outside the shop from the opening of *Rose* (confirmed by Julie Gardner in the commentary). Later we see a bus advertisement for Henrik's; presumably the store recovered from being blown up!

■ Deleted: Donna then asks, "What do you care, anyway?" "There's gotta be something," the Doctor explains. "You didn't zap across space for nothing –" "You're not dissecting me," Donna tells him. "Keep your alien probes to yourself!"

Donna tries to call her mother on a public phone but fails to get through because Sylvia is still on her mobile, as are Geoff and the vicar (Trevor Georges).

■ Deleted: As scripted, this scene opens with Sylvia saying "We've only got fifteen minutes left – hello?"

Donna leaves Sylvia a message saying she is definitely on Earth, then accosts a woman to beg her for some money. As the Doctor withdraws some cash from a cashpoint as he notices a brass band consisting of three Santas.

■ The Santas are playing *God Rest You Merry, Gentlemen*, a Christmas carol dating from before the seventeenth century.

■ The Robot Santas previously appeared in *The Christmas Invasion*, where they were 'pilot fish'-

type scavengers that intended to use the Doctor's regeneration energy to power their batteries.

■ Deleted: The woman accosted by Donna laughs and hands her a tenner, wishing her a "Merry Christmas!" "Oh you've saved my life, thank you thank you thank you," Donna says, looking for a taxi.

Donna gets into a taxi. The Doctor notices it is being driven by another Robot Santa (Paul Kasey).

■ In the shot of the Santa driving the taxi, the mask's eyes lack the black pupils seen elsewhere.

As the Santas prepare to fire their instruments, the Doctor creates chaos by making the cashpoint blast out a blizzard of notes. Donna tells her driver to hurry up.

■ Deleted: Donna checks her reflection. "Oh, I look a mess, I'm falling apart!"

The Doctor runs into the TARDIS.

■ Deleted: In the script, this scene comes after Donna exclaims, "You're going the wrong way", and replaces a scripted scene of the Doctor running down the high street.

Donna's taxi misses the turning for Chiswick and pulls onto a dual carriageway.

■ Deleted: This scene ends with Donna demanding "Turn around! Turn this cab around right now!" Those lines were moved to the next scene in the taxi, replacing Donna saying, "You are dead! You are so dead – oi! I'm talking to you! I demand to be taken to Chiswick!"

The Doctor locates the taxi on a map of London.

■ In the script, this scene comes after Donna exclaims, "You are kidding me!"

Donna tries to get the driver's attention – and when she pulls back his hood, his mask falls off revealing a smooth, golden robot head!

■ In *The Writer's Tale* (published 2008) Davies explains that originally he had the idea of the taxi being taken over by Evil Sat Nav (an idea later used in *The Sontaran Stratagem*) with the Empress using it as her eyes and ears on Earth.

Donna tries to attract the attention of other cars of the road as the taxi accelerates.

■ Deleted: As scripted, Donna calls out to the other cars, "Phone the police! Help me!!" before seeing the TARDIS following them.

Donna sees the TARDIS spinning along the road after her taxi. "You are kidding me!"

■ **DWM** asked Davies if action scenes were easy to write in a splurge of excitement, or fiddly and complicated: "That's interesting, because it's both. It needs excitement and energy, cos the writing should be as exciting as the action – I would genuinely hype myself up to write action sequences, they truly need adrenalin and spit and fire in them. Do you know why most scripts are boring? Because they're written by middle-aged people hunched over keyboards. The very act of writing means looking down. So the script is dull from the moment it's typed. It has dullness in its bones, in its very creation. But for action – well, for any scene, to be honest – you've got to lift it up, you've got to feel that energy in your heart and your fingertips and hammer that down onto the page. Which means that when you're writing something like the TARDIS chase, which went on for pages, you've got to sustain that excitement, in yourself, for days. Days on end. And then summon that excitement again, from scratch, every time you reread and revisit that scene. When writers say they're tired, they really mean it! And yet then, at exactly the same time, the script has to be cool and dispassionate and precise – you can't type 'Wow! It looks amazing!' – you've got to say what every shot is and why it's there. So that's fiddly, and tricky, and it means being hard on yourself because you've got to be so in control of the material. So you're burning with energy, while simultaneously being forensically precise. I'm exhausted just thinking about it!"

CHRISTMAS AT
Henrik's
Always check who's driving before getting into a taxi!

The TARDIS pulls alongside the taxi. The Doctor sonics the taxi door, enabling Donna to open it, then he jams the robot.

■ Deleted: "All I can do is lock him in position – listen to me, you've got to jump!"

The Doctor tells Donna to trust him, and Donna jumps across, into his arms and into the TARDIS.

■ Deleted: A scene outside the church, as a huge, middle-aged, lucky bride and her dad hurry inside, leaving the vicar standing in the doorway. "I'm sorry," he says, to Lance, Sylvia and Geoff (the other guests are in the background, looking glum). "But it's just too late". He slams the doors. "Well then," Lance says, as they walk away, bereft.

The TARDIS lands on a London rooftop. Donna faces the fact that she will not make her wedding, and the Doctor gives her a ring to act as a 'biodamper' to prevent the Santas tracing her. He explains that they are "Robo-scavengers" that he met the previous Christmas. "Why, what happened then?" asks Donna.

■ The "great big spaceship hovering over London" is a reference to *The Christmas Invasion*. The fact that Donna missed it – and, as we later learn, missed the events of *Doomsday* – is referred to in *Journey's End:* "One of those Donna Noble stories, where she missed it all again."

The Doctor remembers that he spent the previous Christmas with his friend's family. "Gone now."

■ Deleted: "All of them," the Doctor continues. "I've just missed my own wedding and been kidnapped by Father Christmas. Sympathy is limited," says Donna. "Yeah," the Doctor admits.

The Doctor scans Donna with his sonic screwdriver but can find nothing amiss. She tells him to stop bleeping her.

■ Deleted: The Doctor says, "Sorry." "S'pose you're right, though," says Donna. "Nothing special about me. That's what the wedding's for. My one big day." "Rubbish," says the Doctor. "I beg your pardon?" Donna says. "That's just rubbish," says the Doctor. "Oh," says Donna. "And you'd know, would you?" "Yes!" the Doctor snaps. "Oo you're spiky," Donna observes. "*I'm* spiky?" says the Doctor, incredulously. "Yes!" Donna replies.

Donna explains that she met Lance while working as a secretary at a company called HC Clements...

■ Donna's voiceover was changed slightly from the script, where she had spent the last two years at Bowden Double Glazing, and thought her fellow employees at HC Clements "were all a bit snotty. Stick thin." The script specifies that we should be able to see the Thames Flood Barrier from her office, before Donna continues. "Still, I thought, I won't be staying long. But then he made me a coffee."

■ While there is nothing in the broadcast episode to suggest HC Clements is based in the City of London (all references in the script were cut), we learn it is based in the City in *Turn Left* (2008).

■ We also learn more about the circumstances of how Donna got a job there in *Turn Left*. The temp agency offered her a contract, but her mother disapproved – thinking Donna only wanted the job "to meet a man" so her life would change. ►

"This has got 'Nerys' written all over it."

Donna finds herself far from the church.

Santas – armed and dangerous!

"Jump!"

◄ ■ Russell T Davies later included another business called HC Clements in his Channel 4 TV series *Cucumber* (2015).

Donna recalls that they met after Lance offered to make her coffee and he nagged her into marrying him – which is not quite the truth! The Doctor asks about HC Clements and Donna explains that it handles security systems.

■ Deleted: After the Doctor says, "Keys", Donna replies, "I dunno, I don't understand the technology. I just handle the canteen accounts. Middle of the City, it's all alfalfa."

■ Deleted: Donna's line about everyone being heartbroken was added in ADR, to cover the fact that the next two scenes had been cut. In the first, we see the Doctor and Donna hopping off a double-decker bus, as everyone in it applauds. A woman on the bus calls out, "Congratulations! Oh, you make a lovely couple." (This woman was played by Bella Emberg, reprising her Mrs Croot from *Love & Monsters* (2006).) "Yes we do!" says Donna, grabbing the Doctor's hand and holding it up in triumph. "Go with it," she mutters. The bus pulls off, everyone on board still clapping. "Thank you. Bye-bye. Thank you." Then she releases the Doctor's hand. "Don't get ideas."

■ "It was very hard to cut that scene because Bella was in it, but we just wanted to get in there, go straight [to the reception]," explains Gardner on the commentary.

■ In contrast to the preceding two series, *The Runaway Bride* has a lot a deleted scenes. **DWM** asked Davies it was deliberate to have excess material: "It's much easier to have too much material – when I work on, say, domestic dramas at Red Production Company, we're always happy to shoot a spare five minutes, so you can change and shape the thing in the edit. It's trickier, with *Doctor Who*, because those spare five minutes will be a lot more expensive. But yes, as a rule, it's good to have the chance to explore, in the edit suite. The script isn't the end of the story, it's only the beginning.

"Then again, there's some bits we cut that, on reflection, we shouldn't have. We missed Donna and the Doctor travelling by smart car, and on a double-decker bus. It's called *The Runaway Bride*, she's always travelling, she should be seen on every form of transport known to man. That's why the laughter on the Segways doesn't quite work, it's not quite a punch-line because we haven't seen the Doctor and Donna try absolutely everything else."

■ Deleted: We then see the Doctor and Donna approaching the hotel. "We booked the honeymoon suite and everything," explains Donna. "But I checked in this morning, I can get changed, and get my stuff and my mobile, I can start phoning round. Ohhh..." She suddenly stops, upset. "What is it?" the Doctor asks. "We were gonna have the reception here," says Donna. "I spent so much time planning it. Now the whole thing's cancelled."

The Doctor and Donna arrive at the hotel to discover that they are holding the reception without her. Donna's friend Nerys (Krystal Archer) explains that it was all paid for, and Sylvia says that she got her daughter's "silly little message."

■ The script suggests the music playing should be Wizzard's 1973 Number 4 hit *I Wish It Could Be Xmas Everyday*, but instead we hear Slade's 1973 Number 1 hit *Merry Xmas Everybody* (previously heard in *The Christmas Invasion*).

■ Davies wrote full speeches for the overlapping dialogue. Geoff: "You vanished! How did you do that, what was it? I was there, right next to you, I felt this sort of tingle, I look up, you're gone!" Lance: "Where did you go? I looked all round, the whole area, where were you? Can you remember? Where've you been all this time? What took you so long to get back?" Sylvia: "How did you do it? What's the trick? Cos I know it's an illusion, you're not fooling me, how long have you been planning that?" Nerys: "What did you think you were doing? All those people, travelled all that way, why did you do it? Was it supposed to be clever? Did you think it was funny?"

Donna pretends to cry to gain sympathy.

■ Script: 'Donna uses a well-tried tactic. She bursts into tears' and the WHOLE ROOM goes "Ohhhhhhhh..." and "Ahhhhhhhh..." When Lance hugs her 'everyone claps (except NERYS)'.

Donna is less than pleased to find out that the party has happened without her.

Donna joins in the fun, while the Doctor borrows a smartphone to find out more about HC Clements.

■ The script suggests we hear 'a lively Christmas version of *Song for Ten*', the song first heard in *The Christmas Invasion*. Instead, we hear a new composition by Murray Gold, *Love Don't Roam*, sung by Neil Hannon of The Divine Comedy.

■ Deleted: While Donna dances, she repeats her explanation to her friend. "I don't know, there was this tornado, like a freak storm, and all of a sudden I blacked out..."

■ When the Doctor accesses the phone, there are brief images of websites for UNIT (still live at *www.unit.org.uk*); Torchwood House (still live at *www.visittorchwood.co.uk*); the defunct website for the Leamington Spa Lifeboat Museum; the defunct website for Geocomtex; the defunct website for Deffry Vale School; the Who is Doctor Who website (still live at *www.whoisdoctorwho.co.uk*) and the defunct website for the Guinevere mission, among others.

The Doctor discovers HC Clements' sole proprietor is Torchwood!

■ Torchwood had been a recurring motif of the whole 2006 series, before being finally revealed in *Army of Ghosts* (2006).

Seeing everyone enjoying themselves makes the Doctor think of the good times with Rose.

■ The script specifies a flashback to scene 79 of *New Earth* (2006), a shot of the Doctor catching Rose after Cassandra leaves her body.

The Doctor speaks with Rhodri (Rhodri Meilir), who filmed the wedding and intends to send it to *You've Been Framed*.

■ An ITV show based around home video clips of amusing accidents that began in 1990.

Watching the footage, the Doctor realises that Donna's disappearance was caused by Huon particles – which are so old that they can't be hidden by a biodamper. He runs out into the hall and sees two Santas approaching outside.

■ As scripted, the Doctor runs out into the hotel reception to see three Santas – which then turn

THE RUNAWAY BRIDE A CHRONOLOGY

■ 4.6 billion years ago – The Fledgling Empires go to war against the Racnoss and wipe them out. The hibernating children of the Empress of the Racnoss are hidden in the centre of the Earth, while the Empress hibernates at the edge of the universe.

■ 1984 – Torchwood takes over HC Clements and constructs a base beneath the Thames Flood Barrier.

■ 1984-2007 – Torchwood discovers how to manufacture Huon particles and drill down to the centre of the Earth. They disturb the Racnoss ship, which sends a signal to revive the Empress.

■ First half of 2007 – Donna goes scuba diving in Spain as the Torchwood Institute is destroyed in the Battle of Canary Wharf, leaving the barrier base abandoned. Lance is recruited by the Empress and gains access to the base laboratory.

■ June 2007 – Donna's first day at HC Clements. Lance starts dosing her with Huon particles.

■ Second half of 2007 – At some point the Empress visits the base and kills HC Clements himself. Was he working for the Empress too, or did he stumble into her web? We just don't know. The Empress also takes control of the Roboforms at some point during 2007, and Lance/the Empress arrange for the tree at the wedding reception to be fitted with explosive baubles (presumably this is when they intend to kidnap Donna, as her Huon particles will have reached boiling point at the wedding).

■ 24 December 2007 – As she walks down the aisle, Donna's particles reach boiling point and she disappears. The Empress despatches the Roboforms to locate her...

Caption.

> **"I did intend there to be a climax at Stonehenge, the stones opening and revealing the tunnel to the centre of the Earth."**

around, to reveal they are 'just blokes'. He then sees the Robot Santas.

■ The hotel has a Manchester Suite – like Platform One in *The End of the World* (2005).

The Doctor runs back into the dancehall, warning Donna that they've found her. Looking outside, they see four more Santas approaching, one of which has a remote control unit. The Doctor tells everybody to stay away from the trees.

■ The script includes overlapping dialogue for Donna: "Don't touch the trees! All of you – Lance, tell them – dad, just do as he says!"

■ The Roboforms previously used a weaponised Christmas tree in *The Christmas Invasion*.

The baubles of the Christmas tree float up into the air. The guests are impressed – until the baubles start diving towards them and exploding!

■ The script specifies 'the baubles are hitting the floor, not people' and later makes it clear that after the attack there is no-one dead.

The six Santas enter and line up to attack the Doctor. He plugs his sonic screwdriver into the sound system and the robots shudder and collapse. Donna checks the children are unhurt.

■ Deleted: After Donna says, "Just help them," we cut to Geoff helping a guest. "There we are, Stan. It's all right, it's over, you'll be all right."

■ Fear not, this is not the last we will see of Nerys; she will return in *The End of Time* Part Two (2010).

The Doctor finds the remote control unit and discovers that the robots themselves were being remotely controlled – and they wanted Donna alive. Tracing the signal, he rushes outside. The source is somewhere in the sky...

And in a web-strewn control room, the Empress of the Racnoss (Sarah Parish) watches the Doctor.

■ The script describes the Empress' voice as 'clever, joyous, Gollum-y' (referring to the portrayal of the character from *The Lord of the Rings* film series (2001-03)).

The Empress' spaceship, the Webstar, approaches the Earth.

■ Deleted: The Empress declares, "Tonight, tonight, oh yes, I bring tidings of great joy. Christmas time. Mistletoe and wine..." (Quoting *Mistletoe and Wine*, a song from the 1976 musical *Scraps* which became a Christmas Number 1 for Cliff Richard in 1988).

The Doctor tells Donna they have to get to HC Clements. He asks Lance for a lift.

■ Deleted: Donna asks her fiancé "Hold on, have you been drinking?" "Um, I've had a couple, yeah", says Lance. "No, I'll do the driving," Donna decides. "You're not insured for my car," says Lance. "All right then," says Donna. "Let's go in mine."

■ Deleted: The next scene was cut, showing Donna's dinky smart car trundling along at about 20 miles an hour. Inside, Donna is driving, Lance in the passenger seat, the Doctor in the back. "Not exactly a chase, is it?" he remarks. "Oy, there's a speed limit," says Donna. "I'm not going to jail in my wedding dress." "It's like driving a hairdryer," says the Doctor. "Hold on!" Donna warns. "Speedbumps!" The car then lumbers over a speedbump. "That's all right," says the Doctor. "No rush."

■ Both these deleted sequences can be viewed in the special features of *The Complete Third Series* DVD release.

Arriving at HC Clements with Donna and Lance, the Doctor explains that Donna has been dosed with Huon Energy, which is why she was pulled into the TARDIS.

■ The Doctor refers to the "battle of Canary Wharf" from *Doomsday*.

The Doctor notices that in the lifts there is a button marked 'Lower Basement', a level that doesn't appear on the plans. The three of them descend, unaware that they are being observed by the Empress. "The bride approaches. She is my key."

■ Another chance to enjoy the 'lift descending' shot first seen in *Rose*.

■ As scripted, the Empress says "Come to me, my beautiful bride..."

The Doctor, Donna and Lance emerge into a corridor and continue their journey on three Segways.

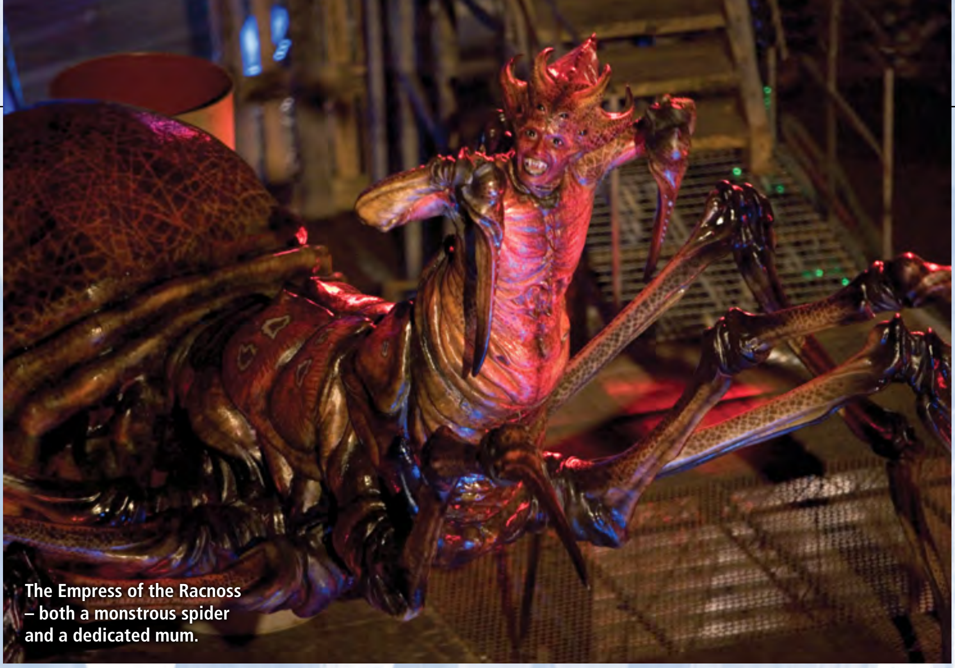
■ After a much-hyped launch in 2001, Segway personal transporters were introduced in the UK by 2003 but made little impact as their use is illegal on public highways. Their low profile is illustrated by the fact that Davies doesn't know what to call them in the script, describing them as 'those little mobile platforms' and 'two-wheel things'.

At the end of the corridor, the Doctor opens a maintenance door and climbs up a ladder to get his bearings. He emerges onto the Thames Flood Barrier!

■ Constructed during the 1970s and operational from 1984, the Thames Flood Barrier protects London from storm surges, high tides and floodwaters caused by heavy rain. Located between Silvertown and Woolwich, it is approximately six miles from the City of London.

■ In the **DWM** Special Edition *The Doctor Who Companion Series Three*, Russell T Davies mentions that he spent a few weeks trying to make the story work with a different location. **DWM** asked for more details: "I did intend there to be a climax at Stonehenge, but I was horribly aware that the motorway chase had eaten up the budget. Originally, the Racnoss was leading them to Stonehenge, and then the stones would have moved in concentric circles, like the combination of a safe opening, revealing the tunnel to the centre ►

The Doctor discovers a tube of Christmas fizz.



The Empress of the Racnoss – both a monstrous spider and a dedicated mum.

◄ of the Earth. This never even made a first draft – it was one of the rare times I chickened out, and the story does get a bit stuck in underground tunnels as a result. I wonder if I should've just written it and then let others worry about the expense! But I'm not daft, that was seriously movie-budget expensive. And anyway, thank God I didn't do it, because Stonehenge worked much better with the Underhenge [see *The Pandorica Opens* (2010)]. Much more spooky, much more suited to the location."

The Doctor returns to Donna and Lance and tells them that Torchwood has built a base beneath the barrier.

■ Secret underground bases had become a recurring theme of the series, featuring in *Rose* (the London Eye) and *The Christmas Invasion* (the Tower of London), with an honourable mention for Torchwood's Canary Wharf base in *Army of Ghosts*. **DWM** asked Davies about secret underground bases: "I just think it's a lovely joke, for kids, to imagine that the secret sci-fi world is hidden away under your feet. When I was a kid, I'd imagine an evil secret base built right underneath my school. And look, I ended up writing that stuff for a living and getting it on BBC One on Christmas Day, so it didn't do any harm! I've always said, *Doctor Who* stimulates the imagination of children like no other show, so the secret bases are an extension of that. It does become a running gag, as the series goes on, but I encouraged that. One of *Doctor Who*'s greatest strengths is that it's different every week, but your greatest strength can be your greatest weakness – if the show is always different, there's nothing familiar to cling on to. That's why I introduced Rose's family and home life – fans call it continuity but it's more like familiarity. And the running gags have the same effect, they give a certain amount of comfort, and a smile. That's not a bad thing to look for in a TV audience!"

They enter a laboratory, where the Doctor finds equipment used to extrude Huon particles. He explains that Donna's pre-wedding excitement caused her particles to catalyse. Then the wall slides up to reveal a vast flood chamber, lined with armed Roboforms. Lance runs away.

They hear the voice of the Empress welcoming them.

■ As scripted, the Empress says, "I have been waiting, so long, so patient, oh my long and aching vigil, pity me." Her dialogue was changed to include information cut from later in the episode.

In the middle of the chamber is a shaft, drilled down to the centre of the Earth. Donna wonders if it has something to do with dinosaurs, like in "that film".

■ Donna could be referring to *Journey to the Centre of the Earth* (1959), *At The Earth's Core* (1976) or *Warlords of Atlantis* (1978), all of which feature subterranean dinosaurs.

The Doctor demands to speak to the Empress in person.

■ Deleted: After the Doctor gives his name, the Empress mocks, "Ohh, a physician. How sweet!"

The Empress of the Racnoss teleports into the chamber. She is an enormous spider!

■ Deleted: As the Empress arrives, she proclaims "Behind. Thine eyes dazzle!" and after she introduces herself, Donna says, with all her heart, "I hate spiders."

The Doctor asks the Empress if she is the only Racnoss left.

■ Deleted: The Empress replies, "Who are you, little Doctor-man?" and, after telling Donna the Racnoss devoured whole planets, the Doctor adds, "They did nothing but eat and eat and eat."

The Doctor draws Donna's attention to the remains of HC Clements in the cobweb in the ceiling.

■ Deleted: The Doctor asks the Empress, "How did you escape?" "Oh my pitiful hibernation," the Empress explains. "I felt to the edge of the universe and drifted in silence, in the cold, in the dark. But then! Ohh, but then! These oh-so-curious Humans detected something, they went digging, down and down and down." "What is it, what's down there?" asks the Doctor. "They opened the Earth," says the Empress. "Uncovered the Secret Heart. And the Heart cried out! Reaching out across the stars, waking me, and calling me here..."

While they are talking, Lance returns and creeps up on the Empress with an axe. But it turns out, he serves the Empress!

■ Deleted: Lance (now a 'swaggering bastard', 'savage and sarcastic') says, "Still doesn't get it, does she? God, she's thick!"

The Doctor reminds Donna that she met Lance because he made her coffee.

■ Deleted: "Day after day after day," Lance continues. "'Ooh Lance, you're so kind, nobody ever make me coffee'." We then see a flashback of the earlier scene where Donna waved Lance farewell, but as he walks away, we see the smile falling off his face – and the glow of Huon particles around the coffee jug!

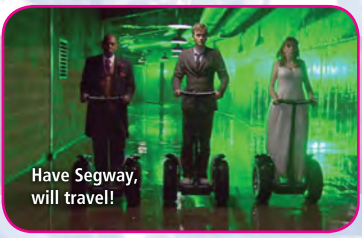
Lance has been dosing Donna with Huon Particles for the past six months.

■ In the 'Pink Amendments' Davies added the Doctor explaining "And those Christmas trees at the reception, they had to be planned in advance," and that "It was all there in the job title. The Head of Human Resources." The first part of this speech was cut.

Lance explains that he had to agree to marry Donna to stop her running off, then lists all the 'fat, stupid trivia' he has had to endure.

■ Donna's obsessions are; Pringles, the crisp-like snacks occasionally produced in limited edition flavours; the relationship between the actors Brad Pitt and Angelina Jolie (a couple from 2005-16); erstwhile Spice Girl Victoria Beckham's pregnancies; the ITV talent show *The X Factor* that began in 2004; the diet promoted by Robert Atkins that became popular in 2003; and Feng Shui, the Chinese philosophical system of orienting buildings and furniture to harmonise metaphysical energies.

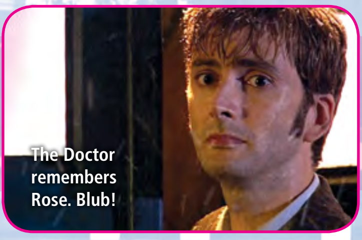
■ Deleted: Lance's list also included "*Big Brother's Big Mouth*, 'I think you'll find it's Lotto, not Lottery,'" and, "'Text me text me text me'."



Have Segway, will travel!

The Racnoss plans a meal for her babies...

...and London is attacked!



The Doctor remembers Rose. Blub!

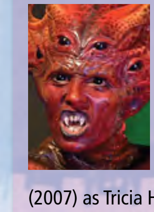
Big Brother's Big Mouth (2005-10) was a TV show broadcast on E4 as a postscript to the *Big Brother* show. The main game of the UK National Lottery was rebranded as 'Lotto' in 2002.

"But I love you," says Donna.

■ **DWM** asked Davies if he thought the love story at the heart of *The Runaway Bride* had been overlooked: "Yes, I think a more traditional fandom might miss Donna's story. Or maybe that's a stock response to a story that isn't liked, 'You didn't get it!' Hah! But honestly, watch it as The Story of Donna Noble and I think it's a treat. She goes through so much, and that scene in the snow at the end is one of my most favourite things we ever shot. And I love the fact that Donna is such a powerful character, she subverts the traditional structure – a runaway bride is typically running away from the church, but Donna is always running *towards* her wedding. There's something so optimistic about that, and hopeful, which makes it even sadder when she's betrayed. That was hard work, but I loved upending the standard shape of that story, because then it disrupts the normal flow of *Doctor Who* – here's the Doctor following the companion, which we never see!"

WHERE ELSE HAVE I SEEN...?

SARAH PARISH (1968-)



Empress

TV appearances include: *Cutting It* (2002-05) as Allie Henshall; *Blackpool* (2004) as Natalie Holden; *Recovery* (2007) as Tricia Hamilton; *Merlin* (2009) as Lady Catrina; *Atlantis* (2013-15) as Pasiphaë; *W1A* (2014-) as Anna Rampton.

DON GILET (1967-)

Lance Bennett

TV appearances include: *55 Degrees North* (2004-05) as DS Nicky Cole; *The Ruby in the Smoke* (2006) as Henry Hopkins; *EastEnders* (2008-10, 2016) as Lucas Johnson; *Wizards vs Aliens* (2012-13) as Richard Sherwood; *Old Jack's Boat* (2013-14) as Captain Periwinkle.

Music video appearances include: *Out of Reach* (2001) by Gabrielle.

HOWARD ATTFIELD (1946-2007)

Geoff Noble

Other Doctor Who appearances: *Partners in Crime* (2008) (unused material as Geoff Noble)

TV appearances include: *Cream in my Coffee* (1980) as Waiter; *The Darling Buds of May* (1993) as Fred; *One Foot in the Grave: Things Aren't Simple Any More* (2000) as Blind Man.

Film appearances include: *Leon the Pig Farmer* (1992) as Plaintiff; *Lighthouse* (1999) as Sykes; *Fooling Hitler* (2004) as Colonel Turner; *Brothers of the Head* (2005) as Zak Bedderwick.

RHODRI MEILIR (1959-)

Rhodri

TV appearances include: *Afterlife* (2005) as Daniel Two; *Terry Pratchett's Hogfather* (2006) as Bilious; *My Family* (2005-09) as Alfie Butts; *Gwlad yr Astra Gwyn* (2014) as Trefor.

Film appearances include: *Pride* (2014) as Martin; *Under Milk Wood* (2015) as Mr Ogmore.

Lance claims to have seen the "big picture".

■ Deleted: "There I was, working in the City, working hard, every day, I was climbing that ladder. And then it happened. Your Cybermen. Your Daleks in the sky. Everything I'd spent my life doing was so small. What's the point of it all, when the Human Race is nothing? But that's what the Empress can give me – not power, not money, that's down there with the small stuff. But the chance to go out there. Just, out! To see it!" Some of the cut parts from this speech can be viewed in the special features of *The Complete Third Series* DVD release.

The Doctor wonders what is at the bottom of the shaft. Lance says they just need Donna.

■ Deleted: Lance tells the Doctor, "You can be downsized" (an addition in the 'Pink Amendments').

The Doctor uses a Huon sample to make the TARDIS materialise around him and Donna, and they set off to find out what was buried at the Earth's core.

■ "We need to find out what the Empress of the Racnoss is digging up" was added during ADR.

The Empress declares that another key must be cut.

■ Deleted: As scripted, the scene begins with Lance reassuring the Empress. "There's got to be some way of getting her back – this Doctor, she said he was Martian, what do you know about Martians?" Then, after the Empress says another key must be cut, he asks "... but how do we do that?"

The Doctor decides the scanner is a bit small, so he opens the doors for them to witness the creation of the Earth.

■ **DWM** asked Davies about the decision to dispense with the TARDIS scanner: "I like the scanner – I think Paul McGann had the best one of the lot, I often thought we should've copied that. And I did envy that big scanner they gave Matt Smith when he's facing off the Daleks in *Victory of the Daleks* (2010). But with this, I just wanted to shake it up – we've had two seasons of Rose looking at the console scanner, let's make things different for Donna. A lot of this script is saying: Rose has gone, Donna is new, let's look at adventures in a new way. Don't forget, Billie's departure was seismic, and a good few pundits were lined up to say that the show would die without her – hah! – so there are lots of little experiments, like the doors, to shake it all up.

> **"It took me two years before opening the TARDIS doors like that, because I'm a fan, so I know that if you open the doors in flight, you'd be sucked into space like Salamander!"**

And notably, it's Donna who first opens the doors, not the Doctor. She doesn't know the rules, so she rewrites them, and look how that's stayed rewritten ever since. Well done Donna!

"Also, more simply, I think Donna needed to experience the formation of the Earth, she needed to feel it, by facing it, awestruck, rather than watching on a screen. To be honest, it probably took me two years on the show to open the doors like that, because I'm a fan, so know for a fact that if you open the doors in flight, you'd be sucked into space like Salamander [see *The Enemy of the World* (1967-68)]! It takes a while to shake off that fan thinking, you're not always aware it's even there. And once it's gone... I think that open door has given us glorious stuff. Incidentally, this is one of those stories where the Doctor quietly does one of those things he never does again, because it would spoil all future adventures, but while Donna watches, he fast-forwards the TARDIS, so we see millions of years pass outside. If the Doctor did that regularly, he could unpick any adventure he ever has!"

Being trapped in a web with Lance was not the wedding evening Donna was hoping for.

The Doctor explains that the Earth was created when one big rock started to pull the others towards it.

■ The Doctor accurately gives the age of the sun and Earth as approximately 4.6 billion years. **DWM** asked Davies about how important it was for the show to get its science right: "I tended to research all that stuff, and then throw it away. I think *Doctor Who* allowed that in its very first episode, with a space and time machine which is bigger on the inside. It's all up for grabs! So I'd research it, grab a few salient words and throw them in, but then improvise. I think that's the spirit of the show – if I'd brought back *Doomwatch*, I'd have to be careful to make every word true. But *Doctor Who* has this mad freedom, which allows ►

◄ forbidden particles and time rotors and diamond walls to exist.

"Then again, I'm sure I could have tried harder – I remember when I was running the show, someone I was at university with wrote to me, begging to be allowed to give scientific advice so that the science would sound more real. He had a point. He probably reads this. Sorry! But at the same time... if you're looking at a tunnel to the centre of the Earth and thinking, 'That couldn't exist', you're not having much fun. And I think obstinacy is precisely not the domain of the scientist, because scientists dream and hope and imagine just as much as artists. if you watch something wild on TV and think instead, 'I wonder how that could happen...' then that's the path to discovery. That's a true scientist. The pedant is just cleaning the Bunsen burners."

They see another Webstar moving through the clouds of dust. Meanwhile, in 2007, Lance is force-fed water dosed with Huon particles.

■ Deleted: As scripted, the scene begins with Lance being held by two robots as a third pours the contents of a water-cooler bottle over his face. "Drink deep! My court jester," says the delighted Empress. As the bottle is emptied, Lance gasps and says, "But it's not gonna work, Donna took six months to catalyse" which prompts the Empress' explanation.

The Doctor realises that the Webstar was the first rock that led to the creation of the Earth.

■ The Doctor's line that the Racnoss is hiding from the war was an ADR replacement for the scripted, "Hold on, I'm just putting us into fast forward," due to part of the scene being deleted.

■ Deleted: After the Doctor says "The first rock," Donna asks, "But why?" "The Racnoss are being hunted to extinction," the Doctor explains. "So they hide! Brilliant! They sit in the dust and make a whole planet grow around them! They hibernate, the universe moves on, and they're forgotten." "So... the Racnoss created the Earth?" says Donna. "They created a natural gravitational effect," qualifies the Doctor. "You made that planet what it is. You lot." Then the TARDIS lurches.

Lance begins to glow with Huon energy.

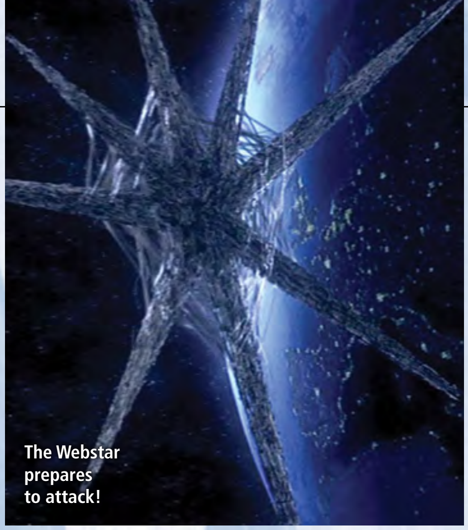
■ This combines two scenes in the script, the first of Lance glowing, the second of the Empress ordering her robots to "bind him".

The Huon energy drags the TARDIS back to 2007. The Doctor slows their return using the tribophysical waveform macrokinetic extrapolator...

■ ... which first appeared in *Boom Town* and returned in *The Parting of the Ways* (2005).

■ Donna mentions the TARDIS handbrake – we learn it has one in *Smith and Jones* (2007) – while her suggestions to "warp" or "beam" derive from the *Star Trek* US TV and film franchise that began in 1966.

Lance is hoisted into the ceiling web. The TARDIS briefly appears in the Flood Chamber, before re-materialising in a nearby corridor.


The Webstar prepares to attack!

> **"If you think I revamped her for *Partners in Crime* and beyond, you're wrong. The story of the Racnoss did that."**

■ Deleted: As Lance is hoisted up, the Empress tells him, "Consider this a privilege. You will unlock the Secret Heart."

The Doctor listens at a door with a stethoscope, and explains to Donna that she was dosed with Huon particles to act as a "key". When he turns, she has gone.

■ As scripted, the Doctor is 'sonicking, with difficulty, a high-security DO NOT ENTER door'.

Donna has been captured and is ensnared in the web beside Lance. They are still arguing.

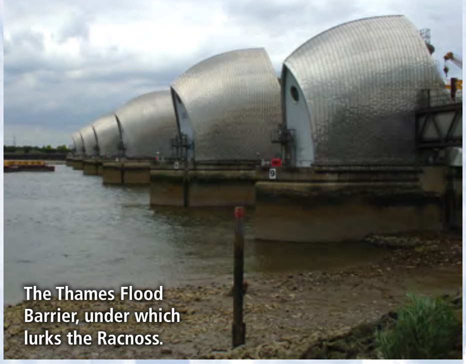
■ Deleted: "But that night in Alicante," says Donna. "We were happy then. Wasn't that nice?" "What's the capital of Spain?" he asks her. "... Barcelona?" Donna guesses. "How many times?!" Lance groans.

The Empress purges them of their Huon particles, which float down the shaft and unlock the sacred heart.

■ Captain Jack later theorises in the *Torchwood: Miracle Day* episode *The Blood Line* (2011) that Huon particles or "Racnoss energy" may have resulted in the Blessing.

The Empress declares that her children, the long-lost Racnoss, will be reborn.

■ Deleted: "And they will be transported, all over this fat, wet planet, to feast on flesh!"


The Thames Flood Barrier, under which lurks the Racnoss.

The Empress orders her Webstar to descend to Earth and sends Lance plunging to his death.

■ Deleted: As scripted, Donna simply says, "... no..." as Lance falls, then the Empress declares, "The Webstar descends!"

■ In *The Writer's Tale*, Davies says that he worked out a version of *Partners in Crime* (2008) with a 'five-page speech' in which Donna explains how Lance was killed by the Webstar; in the end Wilf simply says "That barmy old Christmas. I wish you'd tell us what really happened."

The Webstar glides over central London, where a little girl (Zafriah Boaten) admiringly says "It's Christmas!" Then bolts of writhing electricity arc out of the Webstar's spires, scorching the streets.

■ We see this attack from a different perspective in *Turn Left* where Donna and her friends watch the Webstar heading east towards the middle of London.

The Doctor sneaks into the Flood Chamber disguised as a Roboform, but the Empress spots him.

■ Deleted: As scripted, this scene opens with us seeing the robed 'robot' making its way around the chamber. Donna hears 'an awful echoing, gnashing, growling, biting sound, with the clatter of a thousand legs' and asks, "What's that noise..?" "My children," says the Empress. "Oh, they survive!" "How many of them?" asks Donna. "A million born every minute," grins the Empress. "Oh my babies, they will feed and breed and seed this world!"

The Doctor releases Donna and she swings across the chamber, hitting the wall. "This Doctor man amuses me," says the Empress.

■ Deleted: "I might almost consort with him". "No thanks, I'm single these days," the Doctor replies. "What would be the point of staying here?" the Empress asks. "This world is dying."

■ Deleted. This is followed by a short scene of panic in the shopping street, before an army truck pulls up and soldiers leap out, shouting at people to get undercover. The shooting of this unused sequence can be seen in 'Tank Tales' on the BBC *Doctor Who* website: *www.bbc.co.uk/programmes/p00j5hdn*

The Doctor offers the Empress one last chance which she declines. The Doctor then reveals that he has the Roboforms' remote control unit. He deactivates the Roboforms and tells the Empress he is from Gallifrey.

■ This reveal was added (or changed) in the 'Pink Amendments'. This was the first time that Gallifrey had been mentioned since the 1996 TV Movie.

The Doctor uses some explosive baubles to blow holes in the walls. Water bursts in and pours down the shaft.

■ Script: We hear 'terrible, dying screams from the depths of the Earth' and there is an ICONIC SHOT of the Doctor, 'the architect of destruction [...] almighty, and unstoppable'.

■ The only change in the 'Blue Amendments' draft (dated 3 July) was that this shot should include more baubles from another pocket circling around him.

■ In the commentary, Gardner explains the moment is extension of the "no second chances" moment from *The Christmas Invasion*, showing the Doctor's potential ruthlessness when he travels without a companion to keep him in check, developed further in *The Waters of Mars* (2009).

Donna tells the Doctor to stop, and the Empress teleports back to her Webstar.

■ We learn in *Turn Left* what would have happened had Donna not been present to stop the Doctor. Rather than letting the Empress go, he would have defeated her by blowing up the base and dying in the process.

"This planet shall be scorched!" roars the Empress.

■ Deleted: Two short scenes were cut at this point. In the first, the Doctor yanks open a maintenance door, and pushes Donna up the ladder inside. In the second, the Empress is raging. "Maximum power! If the Racnoss must perish, then so shall mankind!"

As they climb a ladder, the Doctor tells Donna that the Empress is now defenceless.

■ As scripted, his explanation is "Racnoss ships are bound together with Huon Energy – and if she used it all up, then she's defenceless."

On the orders of Mr Saxon, a tank opens fire on the Webstar.

■ The dialogue referring to Mr Saxon is not in the script and was added in ADR. After several mentions during the course of the 2007 series, his identity was finally revealed in *The Sound of Drums* (2007) where we learn he was the Minister of Defence at the time of the attack.

■ In the script this is followed by an omitted scene; it seems likely to have been an FX shot of the Webstar being hit with missiles, reinstated during effects work.

Webstar is destroyed in an almighty explosion.

■ The Racnoss have yet to return in the TV series but are due to menace the Doctor once again (or, technically speaking, once before) in the Big Finish audio *Empire of the Racnoss*, due for release in 2017.

The Doctor and Donna emerge onto the barrier. They have drained the Thames!

■ Wilf recalls the Christmas star "electrocuting all over the place" and the Thames being drained in the next Christmas Special *Voyage of the Damned* (2007).

Late that night, the Doctor returns Donna to the street outside her house. He reassures her that all the Huon particles have gone.

■ The Doctor's line about Huon particles was altered in the 'Pink Amendments' which also added the idea of the TARDIS departing by shooting up into the sky (presumably originally it simply dematerialised, and it was changed to justify why Donna would be looking up in the air).

Donna turns down the Doctor's offer to travel with him, but makes him to promise to find someone.

■ Deleted: Donna tells the Doctor, "What's the point of seeing that stuff, all on your own?"

Donna declines to join the Doctor.

■ This conversation was revisited as a farewell message from Donna in the 2008 **DWM** comic strip *The Time of My Life* (**DWM** 399).

The Doctor finally tells Donna the name of the friend he lost. "Her name was Rose." And he leaves in the TARDIS...

■ Fear not, this is not the last we will see of Donna Noble (and her mother Sylvia). They will return in *Partners in Crime.*

■ **DWM** asked Russell T Davies if he was worried whether Donna would work as an ongoing companion, given that she had been conceived as a one-off character. "No, I didn't have second thoughts at all. I know sections of fandom were up in arms when Donna was announced as a regular companion – and I can't tell you how disappointing I find that, and yes, I'm calling misogyny. Absolutely. I know that some people, even some journalists who I really like, found Donna 'loud'. Loud? Pardon me, Victorian gent, with coverings on the legs of your piano to prevent any offence, how awful for a woman to be loud! But the point is, the Donna who steps on board the TARDIS in *Partners in Crime* is the woman who has been through *The Runaway Bride* and changed right in front of your eyes. She's brash and strong at the beginning of her first story – she is, in fairness, terrified – and the earlier Donna we see in flashbacks is so desperate, she'd give up her dog for Lance's sake! I don't know any dog owners who'd do that. But by the end, she's seen the bigger picture, quite literally; the woman who didn't know where Germany is has seen the rocks that will form Germany flying through space. So as she stands there with the Doctor in the snow, she's tender, compassionate, funny and kind. That's the ongoing character. If you think I revamped her for *Partners in Crime* and beyond, you're wrong. The story of the Racnoss did that.

"It's interesting how the star casting of Catherine Tate can perhaps overshadow Donna in some viewers' minds. The changes in Donna's character are massive – they are the whole point of *The Runaway Bride*; the woman who's so desperate to be married ends up being happy with her own company. But I think there are viewers, and to be specific, male viewers, who can't see that. Fascinating. It says more about them than it does about me, Donna or Catherine. And frankly, they're found wanting.

"I'd also forgotten, thinking it through, how important it is that Donna interrupts normal *Doctor Who*. She is completely clearing the decks after Rose's exit. Everything about her is disruptive – maybe that's what some viewers found unsettling, not her performance or her attitude but her function. She starts inside the TARDIS, so she only notices how small it is outside, not how big it is inside. In fact, she completely dismisses the word 'TARDIS'. She uses the door, not the scanner. She's probably the first companion not to have pockets. And up until halfway through, the Doctor follows her – he's actually on a mission for her, at her behest, he is wholeheartedly trying to get her to her destination. And then finally she completely uproots expectations by turning him down. God, I'd forgotten how much I loved Donna! That's why I welcomed her back as an ongoing character – she's utterly transformative to the stories, to the show, to the whole of *Doctor Who*. And that took us to our highest-rated finale ever. Long live Donna!"

FURTHER INFO

BLU-RAY (upscaled from standard definition) *Doctor Who – The Complete Series 1-7*
COMPANY BBC Worldwide
YEAR 2013
CAT NO BBCBD0242

DVD *The Runaway Bride*
COMPANY 2|entertain
YEAR 2007
CAT NO BBCDVD 2380

DVD *The Complete Third Series*
COMPANY 2|entertain
YEAR 2007
CAT NO BBCDVD 2385

THE DWM REVIEW

The latest *Doctor Who* episodes and products reviewed by our team!

BBC
DOCTOR WHO
THE POWER OF THE DALEKS

DVD

BBC WORLDWIDE
RRP £13.50

The Power of the Daleks

50 years on from its sole UK transmission, the Second Doctor's début story is restored to glory. We venture inside the capsule to meet the Daleks...

REVIEW BY **GRAHAM KIBBLE-WHITE**

Just over a year ago, we walked away from the grave of the 'classic' *Doctor Who* DVD range, 1999-2015. Its meagre headstone had been provided by the release of *The Underwater Menace*; a restoration job (plus small wad of extras) that felt like it had been processed with the concern that nothing should touch the sides. Ah well. It had been fun up until then.

But no-one was counting on the Daleks – even though they trade so heavily in coming back from the dead, they named a story after it. Thus it is with delight we discover that under their power (no pun) *Doctor Who* has risen once more on disc.

This animated version of the sublime 1966 six-parter, which marked the arrival of Patrick Troughton, represents the zenith of the show's excursions into the home video market.

It's come at a cost. Before we even get into the economics, there's the physical toll it's taken on the whey-faced men who have only just emerged from months at the Daleks' yoke – rendering, shading and manipulating. They hurriedly exit like Tyssan and his pals extracting themselves from Skaro on board a Movellan spaceship. We wish them well in their future adventures, not in the least because their heroism is a huge part of why we're all meeting here today.

So is compromise. The truth of it is, this animated version of *The Power of the Daleks* just wouldn't exist if the team working on it had been permitted to execute it to a level that would entirely satisfy their own desires. Charles Norton and company – clearly, rightly, in love with the subject matter – doubtlessly aspired to create something that would be of motion-picture standard. However, that would be a multi-million-pound undertaking, and absolutely untenable. So where does Norton, and where do we as paying customers, accept the concessions which stem creativity and industry, but at the same time make the whole thing possible?

For what it's worth, I think the line, and *all the lines*, have been drawn in exactly the right places. This production is a testament not just to hard graft, but also a multiplicity of thoughtful negotiations with time and money, necessitating Norton to carefully marshal his resources. A key victory was to employ Martin Geraghty to create character designs. His illustrative style is open and fluid, but also delicate, and in some respects echoes the excellent work undertaken by Cosgrove Hall a decade ago on *The Invasion* (until now, the high-point of animated *Doctor Who*) – particularly in the sackcloth eyes he gives so many of the cast. His years illustrating the **DWM** strip are surely also a contributory factor. He captures likeness with a simplicity that connotes the reality without venerating it.

Sometimes, though, there are lapses in style. Troughton in profile never quite convinces. It's as if his features have slid a little down his face. And there are quick close-ups of one-time only artefacts, like a grasping hand, a light switch in the communications room, or the telephone in Lesterson's lab, which

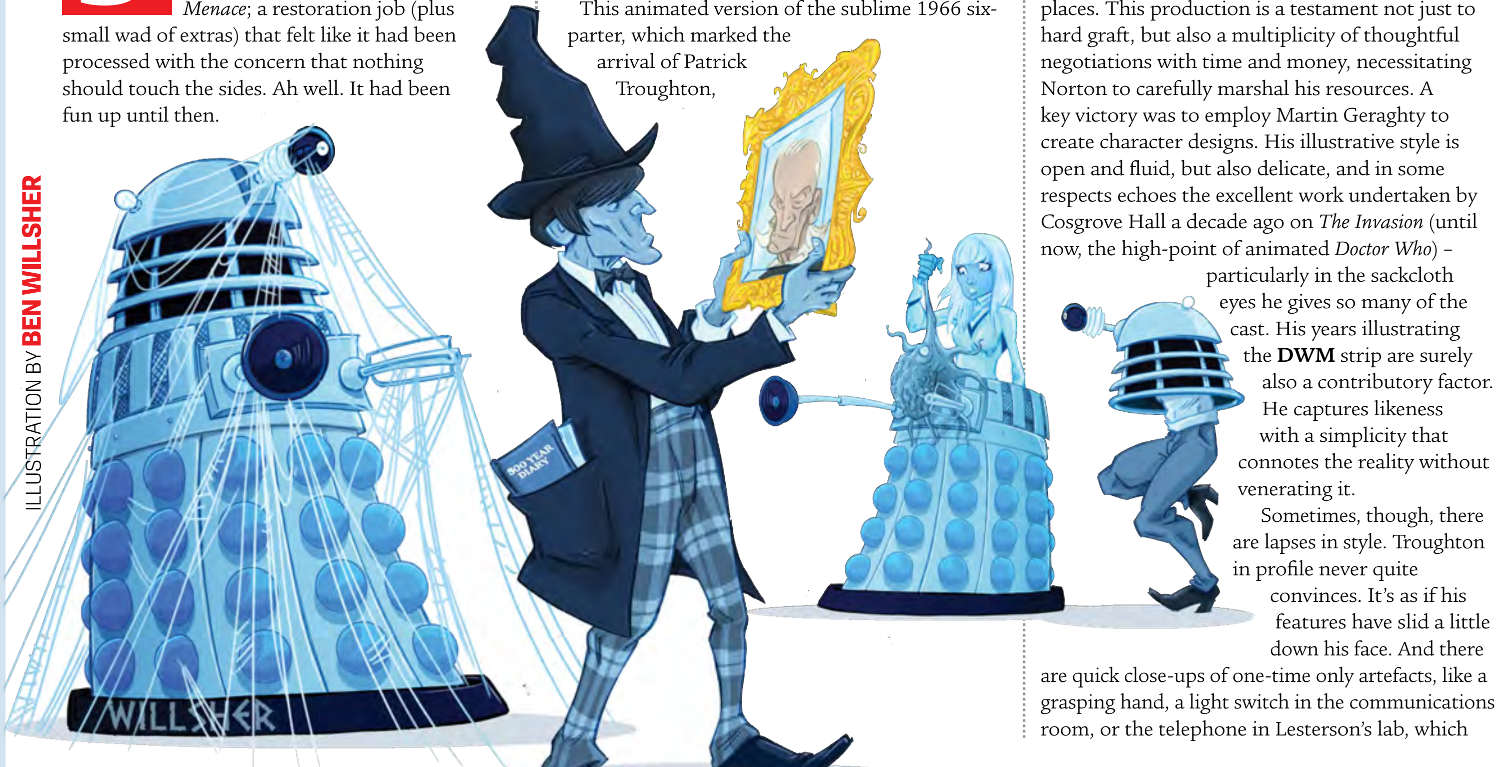
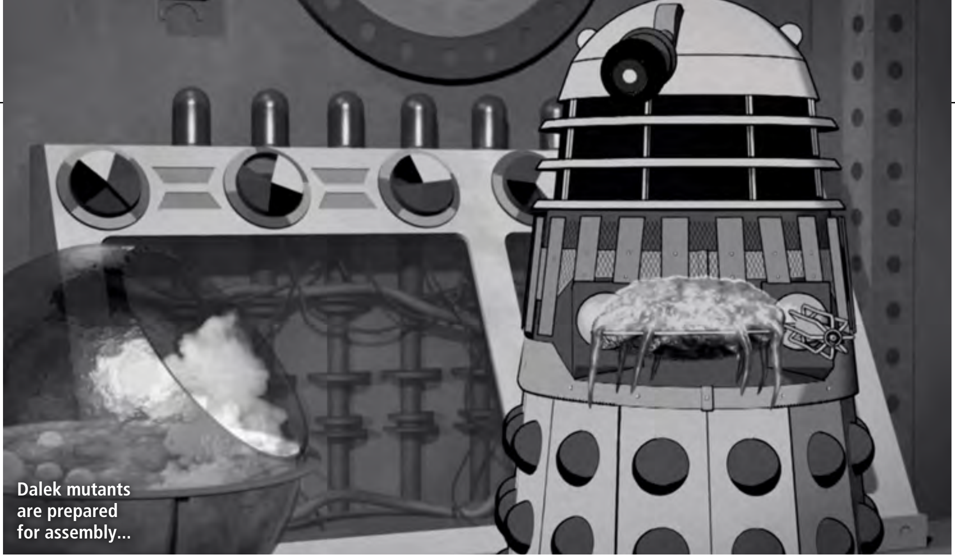


ILLUSTRATION BY **BEN WILLSHER**


Dalek mutants are prepared for assembly...

look as if they were rendered in a time of crisis. Those instances create a stylistic dissonance, akin to 7-Zark-7 fluttering into the picture in *Battle of the Planets*, and briefly jolt us out of the fiction.

Other workarounds are far more forgivable, and even come to feel like quirks which define this version. It doesn't take long to get used to the 'kit' feeling of most of the animation, that sequences are assembled from an asset library. It's like a highly sophisticated *Captain Pugwash*: replace Doctor's head #3 (portrait) with #5 (three-quarters profile, looking stage-right). Occasionally, it will break out into something a little more bespoke, such as the moment the new incarnation pulls his hood back in Episode One, or Lesterson's horrified reaction to the Dalek production line, and there's a small rush of excitement, like watching a telesnap recon briefly give way to surviving footage.

I also found humour in how resistant the animation is to showing people walking. Characters tend to exit crabbing along sideways, while others hit their marks off-camera, or pace along in mid-shot, with bobbing shoulders to communicate motion. Arms also present problems. In this universe, they seem to have their own gravity, hanging lighter than the torsos they're attached to. Worse still, at points it looks like the 'cast' is enacting that old gag where someone stands behind you and slides their limbs through your coat sleeves.

'There's a beautiful irony that for once the Daleks are the most mobile inhabitants in their own story.'

I offer these criticisms in the spirit of thoroughness, rather than scorn. I'm certain there's nothing here Norton and co weren't already aware of. In fact, I weep when I imagine the gang finally spotting the error in Episode One in which Ben and Polly are depicted wearing colonists' clothes, before they actually get changed into colonists' clothes. Hensell even makes a remark about their attire, and we cut back to the duo looking startled, in their original outfits once again. The scene hangs for a second or two, the two of them wondering: WTF?

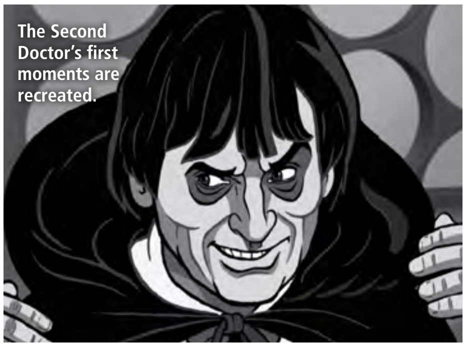
It should be noted, something the animation brings, which no recovered film of the story ever could, is *clarity*. If *Power* were to return, it would be a 16mm telecine of a 405-line video signal, and that fuzziness of an analogue format capturing another. Here, we can see as much detail as BBC Worldwide cares to delineate, particularly with the dazzling TARDIS scene at the top of the story where we look right down into the console's innards, but also in the gorgeous painted backdrops. Never before could we scrutinise the latticework throughout the human settlement, or the rivets on the Dalek spaceship.

There's an additional kind of clarity too – in light. It's an odd fact that this release marks the second time William Hartnell's exit from *Doctor Who* has been retold in animation. Last we saw it, it had been created by Australian studio Planet 55 for the 2013 DVD release of *The Tenth Planet*. Now it's appended as a 'cold open' to this story – a nice surprise, but also a necessary bit of scene-setting. And it's far more successful. Compare the two, and it feels like *Power* understands and interacts with its sources of light, whereas in the earlier effort, tone looked to be applied only to replicate the shade from extant screen shots.

This format also allows Norton the opportunity to make choices that would have been beyond the resources of original director Christopher Barry. In Episode Two, when the Doctor warns that one Dalek is "all that's needed to wipe out this entire colony", the 'camera' then sweeps past Ben and into their open vessel. Later in that same instalment, there's a pan across Vulcan, which finally pulls back through a window into an interior. But my favourite is from Episode Four, where a Dalek tells Lesterson, "We understand the human mind," turning its eyestalk to camera, which then dissolves into the circular window in Hensell's terrace room.

This take on *Power* also has some liberty in terms of how it visualises the story. It must maintain a basic fidelity to what aired 50 years ago, however some scenes owe more to the original aspiration rather than realisation. Thus, Vulcan opens up wonderfully as a vista of crazy, looping rocks and smouldering mercury pools – although, thanks to Mark Ayres' superlative work on the audio track, you can still hear the creak of lumber as Troughton crosses the surface.

The greatest triumph of all is – as it should be – the Daleks. There's a beautiful irony that for once the creatures are the most mobile inhabitants in their own story. Unlike Patrick Troughton, their every corner and curve can be measured and co-ordinated into a 3D computer model – albeit a model with Geraghty's hand-drawn versions of their appendages mapped onto it. It means while everyone else exists in a binary of left and right, the Daleks have dominion over all 360 degrees. This has the effect of making them seem to be on a different plain, but it's worth it, watching them rotating with impunity. And for an old-school fan, it's quite hard to process a scene featuring the creatures en masse, all of them – every one! – gesticulating. But such unreality is counteracted by the necessity to animate the Dalek eyestalk jolting with a clack as skirt meets floor at the bottom of the ramp leading off from their spaceship.


The Second Doctor's first moments are recreated.

I must add some words about David Whitaker's story – although I'm going to be comparatively brief, having written about it for **DWM** 474, wherein readers had voted it the third-best adventure of the 1960s, and 19th of the first 50 years. What remains most remarkable about *Power* is, despite the situation the show found itself in, it does very little to mollify its audience. In no way is this a jumping on point for new viewers. The tale's potency is in how it denies our expectations. The new Doctor may provide what we now term as 'fan service' in alluding to previous adventures set during the Crusades or with Marco Polo, but there's very little else in the way of continuity between the Hartnell and Troughton versions. Those moments that seem emblematic of our hero (most notably, "Ah ha, fruit!" but also, "What does that suggest to you? Don't know, haven't thought about it") are only so in hindsight. This new man, this "right little delinquent" as Ben puts it, is something different.

It means the Daleks are the only reassuring presence... except even they confound with their efforts to appear servile. The voice, the physicality, that's the same, but both they and the Doctor begin this tale as latent forces, and that allows Whitaker some leeway with the monsters, to build them anew. While he insures they still end up rattling their gunsticks and shouting a lot, they also gain an extra element of sophistication. This is where they learn to politick, even if they haven't got all the vernacular yet. One commands Valmar, "You will lead us to the middle of your party of human beings," unable to quite identify the appropriate terminology for rebels.

Such complexity is allied with a clarity in storytelling. Characters follow a clear line of thought, even if it's a line that ultimately decays, as happens to Lesterson when he realises he's been groomed by a race of killers. It is simple sophistication; *Doctor Who* at the peak of its ►

powers. But you don't need me to tell you this, you should see for yourself. You must be there!

There are certain stories in the series' 53-year history that we rightly hold as classics. But I would assert *The Power of the Daleks* is more than that. It's one of a handful of productions that could be said to have truly *made Doctor Who*. It's iconoclastic. Whatever can be done to promote it, to propagate it, should be welcomed. Thank you, Charles Norton, Martin Geraghty, Daryl Joyce, Adrian Salmon, Mark Ayres and everyone else who brought it back for all of us. Thank you for both the battles you won in its name, and those you lost.

DVD EXTRAS

This release goes a bundle on the Eurostile typeface, adopted by *Doctor Who* in 1966 for its opening and closing credits. One salutes the effort at design synergy, but the hairline letter shapes don't lend themselves to 10pt narrative text. If you can bear the migraine, the accompanying booklet written by Andrew Pixley on the original production of *The Power of the Daleks* is as thorough and sure-footed as you might expect.

Servants and Masters – The Making of The Power of the Daleks is good, but in a perfunctory way. A 22-minute documentary directed by John Kelly, there is no overt invention here, other than the decision made some years ago to interview Bernard Archard (who passed away in 2008) in front of a shower curtain. The set-ups are as you'd expect, with earnest old-hands seated left or right of centre doing their best to provide remembrance, while critic Kim Newman and 'viewer' Andrew Beech give light analysis. But it's the late Christopher Barry (whose segments were recorded, like Archard and Tristram Cary, at some unspecified earlier time) who offers the most nourishment. Of Troughton he says, "You never saw acting showing on him," and in regard to his own work, he talks about how he favoured an "over-the-shoulder" shot of the Daleks, with the object of their aggression diminutive in the background. He also sighs: "I regarded *Doctor Who* as somewhat of a stone around my neck."

For those who object to the animation of *Power* on religious grounds, the disc includes a complete telesnap reconstruction, coupled with Anneke Wills' (Polly) audiobook version of the story.

Plus, elsewhere, there are production and animation stills and a newly prepared HD version of the first *Doctor Who* title sequence, taken from the original film elements. And there's also a chance to visit the BBC Maida Vale studios on 12 September, 1966, where Peter Hawkins recorded his Dalek voice track. It's a masterclass in effective but unselfconscious performance as he delivers each line in three different registers, from soprano (the species' inherent panickers, always first with the bad news) to baritone (the dads who issue admonishments). My favourite is: "Exterminate! Annihilate! De-ARGH!" which we get in all flavours.

WRITTEN BY David Whitaker
DIRECTED BY Christopher Barry
ANIMATION PRODUCER AND DIRECTOR Charles Norton
ARTISTS Martin Geraghty, Adrian Salmon, Daryl Joyce, Mike Collins

STARRING

Patrick Troughton	Dr Who
Michael Craze	Ben
Anneke Wills	Polly
Bernard Archard	Bragen
Nicholas Hawtrey	Quinn
Peter Bathurst	Hensell
Robert James	Lesterson
Edward Kelsey	Resno
Pamela Ann Davy	Janley
Richard Kane	Valmar
Steven Scott	Kebble
Peter Hawkins	Dalek voices

Power designer Derek Dodd.

Other extras include a compilation of animation tests featuring a cotton-mouthed Troughton and already impressive Daleks, who are mobilised by a secret intent that, when the time is right, they will emerge to take their rightful place... on YouTube. There are PDFs of the original camera scripts and production documents, one of which describes the 'metaphysical change' experienced by the Doctor as 'if he has had the LSD drug and instead of experiencing the kicks, he has the hell and dank horror which can be its effect'.

Occasionally – occasionally! – I've been a little bit mean about Toby Hadoke in these pages. Picked on his more laboured turns of phrase. But I think I've always realised, deep down in the swamp of my soul, that those flourishes have come from his desire to provide value for money. To segue from one topic to another with panache rather than Plain English. His generosity makes him vulnerable to a predatory reviewer looking for a sharp line, but it also means he's exactly the right person to steer the commentaries on this set. For Hadoke chairs the discussions with expertise and kindness.

'Servants and Masters features an interview with Bernard Archard in front of a shower curtain.'

Watching Episode One, he's joined by Anneke Wills, designer Derek Dodd and Michael Briant, who'd go on to direct several stories (including *Death to the Daleks*) but was a production assistant on *Power*. In short order, Briant vouchsafes the following about William Hartnell: he decided to retire from *Doctor Who*; that, by 1966, he was in his seventies; he came to fame in *Bootsie and Snudge*. It's a deluge that's terrifying in its minute wrongness, but every three-quarters-accurate fact is delivered with the enthusiasm of another person also intent on *giving*. To his credit, Hadoke recognises that, and doesn't seek to deadhead it. Instead he provides gentle correction where he can, under the guise of buffing up such gems, before modestly revealing a real sparkler of his own: Martin King (who briefly played the Earth Examiner) was a continuity announcer. I'm none the better for knowing that, except for the sheer pleasure in knowing it.

Before the first 25 minutes are up, there's something even bigger. Dodd calmly reveals that while working on *Power* he was also appointed to design "a special *Doctor Who* hat... with a directional thing on the top" like the skullcap seen in the 1953 Dr Seuss-scripted musical *The 5,000 Fingers of Dr T*. And that's all we get. For me, a new horizon has opened. In the coming years, expect pages in **DWM** of learned speculation about band size, depth of crown and CG reconstructions that will be *as accurate as we can possibly be,* even detailing direction of weave. Proposed feature title: '*Who* wants to be a milliner?'

Bernard Archard, who played Bragen in the original serial.

For the next chunk, the quartet welcome in Edward Kelsey (Resno), and some lovely shoptalk about the actors' art of surreptitiously stepping over camera cables, hitting their mark, plus the politics of casting shadows over one's peers. Then, Episode Three takes Hadoke to France to meet Nicholas Hawtrey (Quinn) who reveals, "I most enjoy playing characters who existed in real life." This is augmented by some plumbed-in chat from Australia-based Alexandra Tynan (costume designer Sarah Reid, as was) culled from an episode of the podcast series, *Toby Hadoke's Who's Round*.

The fourth part begins unpromisingly. "We've let the lunatics take over the asylum!" chuckles Hadoke as he sets up what he describes as the "fan commentary". Said madmen are three thoughtful, nicely spoken, silvery fellows: former twenty-first-century Dalek operator David Hankinson, current twenty-first-century Dalek voice Nick Briggs and (so far) one-time twenty-first-century *Doctor Who* scriptwriter Rob '*Dalek*' Shearman. Fear not, despite the billing, there's no hail-fellow-well-met repartee. Instead, it's a nicely analytical round of chat, with more bite than the slight blandishments one sometimes hears from cast and crew. While Shearman provides the macro ("It's the first time [the Daleks] are allowed to be iconic") Briggs brings the micro (he fusses about imperfect ring modulation). He also throws up the best new observation on Troughton in years, postulating that this Doctor's evasive tone stemmed from an actor inserting "character traits to buy [him] some time" in remembering the next line of the script.

It's 24 October 2016 as we reach Episode Five, wherein members of the animation team arrive – Charles Norton, Martin Geraghty and Adrian Salmon. In part to apologise for the sections that remained incomplete by this juncture, but also to watch the thing for the first time. It's Salmon who provides the most vivid snapshot of their personal hell: "I finished toning my last Patrick Troughton face yesterday." A pause, then a slight tremor in the air. "I *think* it's my last."

For the final instalment, it's a return to Wills, Dodd and Briant, and a nice moment when Polly's alter ego inadvertently breaks ranks to reveal some of today's session has involved them looking at a blank screen, with animation still TBC. Hadoke is temporarily ruffled, but then goes with it. It's a testament to the safe space he has created. DWM

BBC

BBC DOCTOR WHO

DOCTOR WHO
GARY RUSSELL
SCALES OF INJUSTICE
READ BY DAN STARKEY
AN ORIGINAL AUDIO ADVENTURE
BBC
DOCTOR WHO
THE LOST ANGEL
WRITTEN BY GEORGE MANN & CAVAN SCOTT
READ BY KERRY SHALE
BBC
DOCTOR WHO
A STORY BY
DOUGLAS ADAMS
THE PIRATE PLANET
JAMES GOSS
READ BY JON CULSHAW
BBC
DOCTOR WHO
THE SPACE PIRATES
TERRANCE DICKS
TERRY MOLLOY

Scales of Injustice
Read by Dan Starkey

The Lost Angel
Read by Kerry Shale

The Pirate Planet
Read by Jon Culshaw

The Space Pirates
Read by Terry Molloy

Listen! Explore the worlds of Doctor Who this Christmas

New CD & digital releases every month from BBC Audio

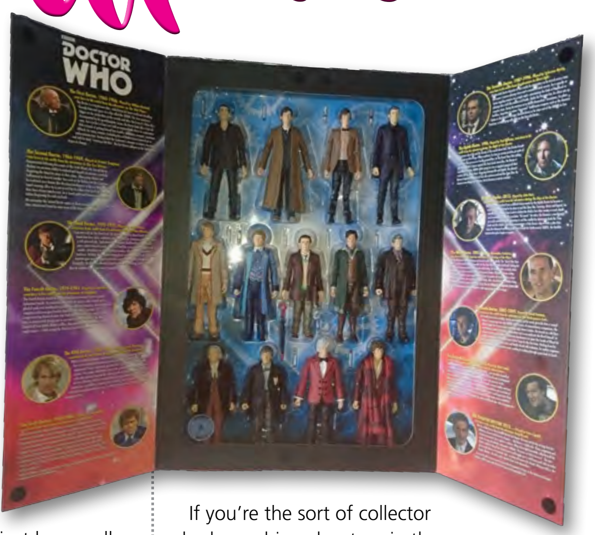
Available at
amazon.co.uk

Amazon, the Amazon logo and Amazon.co.uk are registered trademarks of Amazon EU SARL or its affiliates

Stocking fillers

CHARACTER RRP £99.99

The 13 Doctors 5" Collector Figure Set



One of the fundamental elements of the fan gene is the completist drive, that unnerving twitch we suffer whenever we realise there's a gap in our collections. A particularly pleasing aspect of this limited-edition collector figure set is that it could so easily have contained simple rereleases but almost all of the characters represented inside have been tweaked or revised to some extent, some in ways that really tease our need to 'catch 'em all'.

Look at the First Doctor, listed on the packaging as coming from *The Web Planet*. Sure enough, it sports the fetching white neck tie that William Hartnell wore for those six episodes, along with a waistcoat and trousers that have a sepia tint (apparently, no colour photos exist of that particular outfit, so why not?). Taken out of time at the exact moment of *The Two Doctors,* the Second Doctor is noticeably older with grey hair and a louder check on his trousers, while the Third Doctor is kitted out in probably his most-wanted look, the reddish-pink jacket. (Nitpick alert: the packaging claims that this is from *The Time Monster*, but the presence of a bow tie means this is his outfit from *The Three Doctors*. Yes, I hate myself for pointing this out, but as Character has previously released *Three Doctors* variants of the earlier Doctors, and as it's the suit he wore in his most widely seen photos, that's a major bonus.)

Some changes are minor: Numbers Five (as seen in his final series), Seven (from *Ghost Light*), Eight (battle-scarred as in *The Night of the Doctor*), Eleven (from *The Beast Below*) and the War Doctor have all been given subtle repaints. The Ninth Doctor has a *Parting of the Ways* purple jumper (although he was never one for massive costume changes anyway) and the Tenth has dirtied-down shoes, fresh from his adventure in *The Shakespeare Code*. The Fourth Doctor is represented by his costume from *Logopolis* and while it's the same sculpt as a previous release, the paint job is significantly better and it shows off just how well they've captured Tom Baker's likeness from the end of his run.

The real surprise in this collection is admittedly an odd choice. You might remember the Big Finish and BBC online webcast *Real Time*, which gave the Sixth Doctor a new blue suit to allow for simpler animation. Big Finish retained the look for the cover illustrations of its Sixth Doctor releases for a few years, so for many fans it's one of Colin Baker's 'official' costumes. It's lovingly created here with various shades of blue across the figure, specifically the detail on the waistcoat, retaining his carnival magician aspect but pulling away from its more familiar, garish appearance on TV.

If you're the sort of collector who keeps his or her toys in the packaging, you might find it tricky to find a shelf big enough for this. The set retains the basic TARDIS design from the '50th Anniversary Eleven Doctors' set, but at nearly 50cm tall (or a foot and a half), this takes up a hefty amount of storage space. I've always maintained that leaving the figures in the packaging is technically a crime against toys, but it's such a handsome set that I might have to be a little more forgiving this time. Especially as all but the first two Doctors come with their own teeny sonic devices, and if you manage to lose any of them, then your fan gene will be crying out in anguish throughout the whole of Christmas and the New Year. **JIM SANGSTER**

CHARACTER RRP £14.99 per set

Three-Pack Action Figure Sets

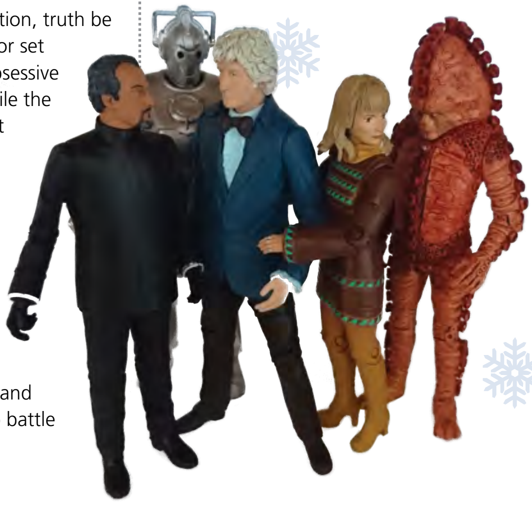
Back in the balmy days of the summer, while our more sports-minded friends were wedged in front of the TV watching the Olympics, *Doctor Who* fans in the UK were getting plenty of exercise, running around their towns to hunt down action figure box sets exclusive to bargain store B&M. Some of us hadn't been this active since that time we had to go to three different shops just to get every single variant of Captain Jack. Happy days…

The 'Monster' set features an *Invasion*-style Cyberman, an Ice Warrior and a Zygon, while the 'Tenth Doctor' set offers a Vashta Nerada, the Tenth Doctor in his long brown coat and a *Doomsday*-style Cyberman, complete with gun. They're all rereleases (although the Zygon does have a revised paint job) and are mainly good for army building. But it's that third set of characters that had us racing from store to store.

Bringing together old friends from the Third Doctor's era, this box contains a familiar figure in the form of the original Master, as portrayed by Roger Delgado. This had featured in a few previous box sets already, but the Doctor is a new variant, with the blue jacket as worn by Jon Pertwee in *Invasion of the Dinosaurs*, and boasting a much improved paintwork on the face. Jo Grant is also new, wearing the mini-skirt and yellow knee-length boots from *The Time Monster*.

It's quite a canny selection, truth be told, with the Third Doctor set appealing most to the obsessive collectors like myself, while the other two are at a decent pocket-money price that might attract the newer fans, or those who had simply missed out on those figures on their original release.

With all three sets acquired, we can now create all-new adventures, as the Tenth and Third Doctors team up to battle old foes, against the backdrop of Team GB's record-breaking medal tally in Rio. Sadly, the Tenth Doctor isn't able to carry the Olympic torch, as he'd done in *Fear Her*, but I did hear that one of the USA's shot-putters was a Zygon in disguise… **JIM SANGSTER**



CHARACTER RRP £14.99

The Twelfth Doctor's Sonic Screwdriver

You can never have too many accessories, someone once said. I suspect they meant hats, handbags and jewellery, but such things have little interest to a *Doctor Who* fan unless they have a Seal of Rassilon on the front. Our accessories are multi-functional, possibly psychic and very, very sonic. Making its début at the very end of the Twelfth Doctor's second series, this latest device has enjoyed only limited screen time so far.

No matter though, as that just means we can use our imaginations to decide what this one can do. With a handle consisting of metallic-painted struts and a TARDIS-blue casing, it's getting ever closer to a Time Lord wand, especially with the illuminated tip, which now flashes blue or green when activated. Though it lacks some of the more varied functionality of the Eleventh Doctor's sonic, there are a couple of hidden settings that are unveiled with a double-tap of the main switch (the pulsating green mode is especially hypnotic).

Just as each of us has 'our Doctor', there will be a fair few time tots on Christmas morning waking up to find their very own sonic screwdriver, just waiting to take them on all-new adventures and annoy the family pet once more. **JIM SANGSTER**

DANILO RRP £8.99 each

2017 Calendars

Twelve Doctors, 12 months of the year. Neat, huh? Though John Hurt's War Doctor has been cruelly – but necessarily – sidelined, there has been a delicious orderliness to *Doctor Who* calendars since Peter Capaldi arrived three years ago. For 2017, Danilo has released two wall calendars: the 'Classic Edition' and a 'Colouring Calendar'.

The 'Classic Edition' is a handsome piece of work which features companions and monsters as part of a beautifully compiled mosaic on each Doctor's page. Plus, there's plenty of space to scrawl important events, so make sure you note down next series' transmission date as soon as it's announced.

The 'Colouring Calendar' is ideal for anyone who fancies discovering their inner artist. Although the drawings here look amazing in monochrome, the point is that you can make this calendar your own. Of course, you can be sensible – by colouring in Peter Davison's hair in yellow or making sure Tom Baker's coat is the right shade of brown. Then again, you can be cheeky, by giving the Cyberman a pink makeover or making the TARDIS crocodile green. Either way, everyone who buys this calendar will have one unlike anyone else's. Don't go thinking colouring is a child-only pastime. Sure, any kid would be happy to unwrap this on Christmas morning, but it's not only children who will will get a kick out of this one. **STEVE O'BRIEN**

> 'You can be cheeky... by giving the Cybermen a pink makeover or making the TARDIS green.'

BBC
DOCTOR WHO
OFFICIAL 2017 CALENDAR

BBC
DOCTOR WHO
POLICE BOX
OFFICIAL 2017
COLOURING
CALENDAR

BBC
DOCTOR WHO
THE OFFICIAL
ANNUAL 2017

PENGUIN RRP £7.99

The Official Annual 2017

It feels like a long time on Christmas Day from the first chink of dawn to the moment the BBC One announcer tells us that it's *Doctor Who* o'clock. There are presents to unpack, lunch to nosh, arguments to win, and Queen Liz to sit through. That's a lot of *Who*-less time to kill. Oh if only there was a book to help while away the hours. Oh, fancy that, there is.

Doctor Who Annuals have changed big time since the days when World Distributors was in charge. In the 1970s and 80s it was all long prose stories and double-page spreads about the solar system. It's all so different now, and 2017's is chock-a-block with comic strips, games and general *Doctor Who* fizz. It's only 64 pages long, but, man, does it pack in a lot – there's a complete, if frantic, history of the Doctor (written by the Doctor with spirited interruptions from Missy), the secrets of Davros' lab, a scrapbook of Ashildr's adventures, a timey-wimey River Song diary and dozens of other short and snappy features.

Want to play a game where you pilot the TARDIS back to Earth? Done. Fancy reading Osgood's report on the Fisher King? It's here. Want to write your own Coal Hill School adventure? Check out page 52.

There's oodles of fun to be had here, and should help the hours pass until the Ghost arrives. Just make sure you add this one to your Santa list. **STEVE O'BRIEN**

Stocking fillers

BBC
DOCTOR WHO
TWELVE DOCTORS OF CHRISTMAS

PENGUIN **RRP** £12.99
WRITTEN BY Jacqueline Rayner, Colin Brake, Richard Dungworth, Mike Tucker, Scott Handcock, Gary Russell

Twelve Doctors of Christmas

There are, broadly speaking, two sorts of *Doctor Who* Christmas Special. The first, where Christmas is essential to its plot, and the other, where the festive content amounts to a lick of light Yuletide trimming. Blessedly, there are both types in this Christmas-themed assemblage of short stories, so, just as you might be starting to drown in Yuletide cheer, another one comes along which just uses Christmas as a kick-off.

Which stories you may enjoy probably depends on your tolerance for full-tilt Christmassiness. Jacqueline Rayner's First Doctor tale, *All I Want for Christmas*, where Barbara, Ian, Vicki and the Doctor find themselves at a suspiciously perfect Christmas Day in 1963 lays it on thick, but that's the point. Similarly toasty is Rayner's *The Christmas Inversion*, which ingeniously plonks the Third Doctor and Jo down in the middle of 2005's *The Christmas Invasion*. It's funny – a running gag about the Master is particularly good – clever and cheeky, and probably the peak of this collection.

There's similar era-mixing elsewhere. The Second Doctor finds himself, Jamie and Zoe mistaken for pantomime thesps in *A Comedy of Terrors* at the same time as a Slitheen is trying to assassinate the Queen of Luxona, while in Gary Russell's *Fairy Tale of New New York* (top title), the Sixth Doctor and Mel hook up with the Sisters of Plenitude from *New Earth*.

Most of the stories keep the Doctors specifically within their own era, however. Gary Russell's *The Red Bicycle* has the Ninth Doctor delivering a Christmas present to a 12-year-old Rose, while the Tenth Doctor story, *Loose Wire*, is a Crimbo-seasoned sequel to *The Idiot's Lantern* with the Wire making a modern-day return into a world of smartphones and satnavs.

Possibly because of the brevity of the stories here (each Doctor gets 17-20 pages on average), many of the Doctors are flying solo. There's no Rose, Martha or Donna for the Tenth, no Charley, Lucie, Tamsin, Molly or Liv for the Eighth, and nobody seems to be sharing the Fourth Doctor's TARDIS when he visits the three-man crew of the Apollo 8 space mission. In fact, we don't even get to see or hear much of Tom Baker's Doctor in his story here, with the tale being told very much through the eyes of Lunar Module Pilot William Anders – so it's hard not to feel a bit short-changed.

There's nothing too heavy on offer, as it should be. And if you read a Doctor a day, from 13 December, you'll set yourself up nicely for *The Return of Doctor Mysterio* on the 25th.
STEVE O'BRIEN

> **'*The Christmas Inversion* plonks the Third Doctor down in the middle of *The Christmas Invasion*.'**

BBC
DOCTOR WHO
TIME LORD FAIRY TALES

PENGUIN **RRP** £20
WRITTEN BY Justin Richards

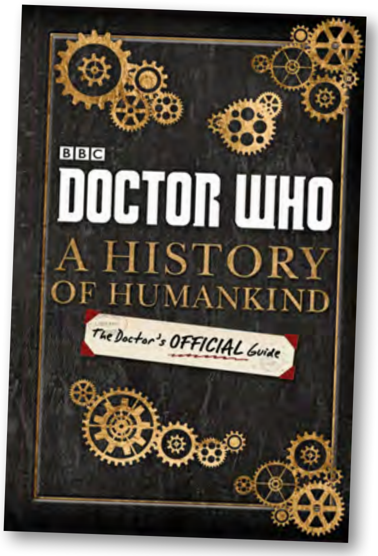
Time Lord Fairy Tales

Slipcase Edition

Last year, some of the traditional tales we know and love were given a beautiful sci-fi twist in the short story collection *Time Lord Fairy Tales*. Replace 'Once upon a time...' with 'Once upon a Time Lord...' and it turns out there's a whole wonderful world of spine-tingling stories out there, from *Snow White and the Seven Keys to Doomsday* to *Little Rose Riding Hood*. This year, these Justin Richards-penned stories have been republished as a sleek slipcase edition, including a brand-new story for 2016: *The Emperor Dalek's New Clothes*.

The story takes the premise of Hans Christian Andersen's Danish folktale and gives it a suitable *Who* twist; while parading through the streets of the Dalek-invaded planet Rarjaran, the Emperor Dalek is left not naked, but defenceless when his force field is sabotaged by rebels. The twist is clever – it's the perfect blend of a sci-fi plot told in fairy-tale format.

But it's the aesthetics which really set this year's edition of *Time Lord Fairy Tales* apart from the hardback book published in 2015. The slipcase is smart, sturdy and compact, containing a mini library of the 16 fairy tales, each a beautifully illustrated pocket-sized hardback book, perfect for bedtime reading. And, as a set, it's a very nifty little stocking filler! **EMILY COOK**



PENGUIN **RRP** £9.99

A History of Humankind

It's sometimes said that *Doctor Who* can teach children more about history than bland textbooks of dates and wars ever could. *A History of Humankind (The Doctor's Official Guide)* puts that theory to the test, playing with the fun notion of the Twelfth Doctor rifling through one of those notoriously dry history textbooks from school libraries and shouting "Wrong!" He's 'corrected' this one from the Coal Hill School library, by inserting his own observations and pencil drawings, annotating the text throughout.

The scope of the book is pretty impressive, and it does a good job of the unenviable task of putting the Doctor's adventures in history into context, from the beginning of life on Earth, right through to the Cold War. There are some fun nods to ongoing controversies, like the many destructions of Atlantis, and some very funny breakdowns of the convoluted plotlines that lead to these events.

The illustrations are impressively varied, covering everything from the Doctor's apparent death at Lake Silencio to Operation Golden Age. It's fair to say you won't find many other children's books with pencil illustrations of Adric or Irongron. History is definitely much more fun with *Doctor Who*. **MARTIN RUDDOCK**

PENGUIN **RRP** £6.99
WRITTEN BY Trevor Baxendale

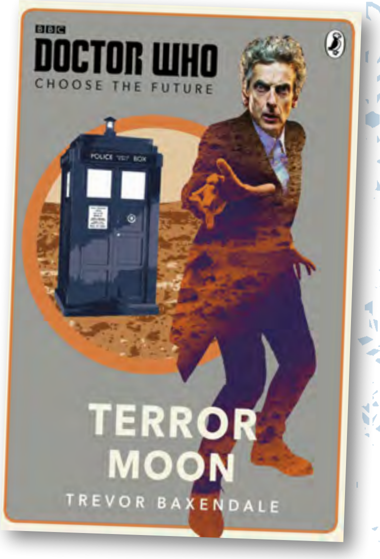
Terror Moon

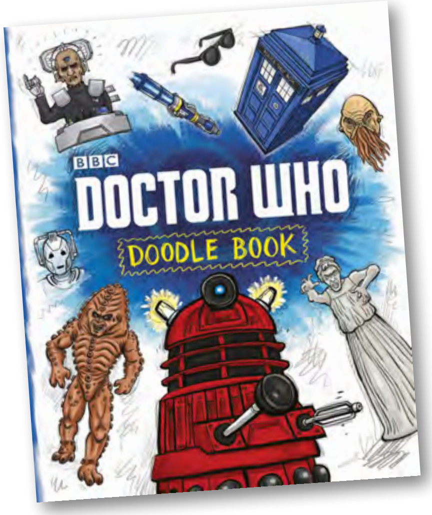
'Choose your own adventure' books were all the rage in the 1980s. An ingenious wheeze that gave children the control over what their hero did next, they kept many a young nose jammed firmly in a book as all the possibilities were explored. A handy halfway house between adventure novel and tabletop roleplaying games, they offered excitement, variation, and the chance to accidentally kill Superman in a variety of ways through poor choices.

Doctor Who books have dabbled with this formula on and off over the years, and the latest version is the *Choose the Future* range. *Terror Moon* sees the Twelfth Doctor arrive at a creepy, deserted moonbase, and come across some even creepier crawlies, the Malignocites.

Baxendale's book is atmospheric and very well thought-out. The story can take numerous different courses depending on the choices the reader makes, leading to multiple, very different, endings. In most scenarios, the Doctor is paired up with a friendly moonbase worker, while in a couple he ends up on Earth, teaming up with Kate Lethbridge-Stewart and UNIT. The story is written in the present tense, and Baxendale is canny enough to make the reader's choices affect not only events, but also the Doctor's mood, depending on the path taken.

One version of the story goes so fast, and so smoothly, that Baxendale cheekily has the Doctor express the desire to go back and start again. The book is pitched at slightly older children, as there's plenty of body horror, and what the Malignocites do is often pretty grisly – but it's all in the best Terrance Dicks Target Books tradition of a good, healthy scare. *Terror Moon* is exciting, absorbing stuff for the younger reader. **MARTIN RUDDOCK**





PENGUIN **RRP** £9.99
ILLUSTRATED BY Dan Green

Doodle Book

There can't be many *Doctor Who* fans who haven't enlivened double maths by idly scribbling Daleks in their exercise books. Well, now you can keep those margins spotless thanks to the *Doctor Who Doodle Book* – a fun, interactive sketch pad designed to inspire budding Chloe Webbers everywhere (without the need for all that messy 'being possessed by a lonely alien flower' business).

Every page features the bones of a cheery, colourful illustration by Dan Green, which the doodler is tasked with completing or embellishing. Some require accurate copying skills, with instructions like 'Put some Judoon on the Moon' or 'Complete Gallifrey's skyline', but most are designed to fire the artistic imagination by getting you to add your own creations.

Many of these are delightfully playful. Who wouldn't want to design the next Cyberman upgrade, fashion a costume for the Thirteenth Doctor, or create a snack monster chum for the Kandyman?

And there's also an opportunity to rewrite those bits of *Doctor Who* history that went wrong by, say, giving the Seventh Doctor a new jumper. (The book doesn't actually say 'a less silly jumper', but we're all thinking it.)

The *really* advanced doodler can even have a crack at finishing off some of Vincent van Gogh's canvasses. But surely the trickiest task in the book is the one that states: 'The Sixth Doctor thinks his outfit isn't colourful enough – draw him a new one.'

I think we're going to need a bigger pack of felt-tips. **PAUL KIRKLEY**

CHINBEARD BOOKS **RRP** £14.99 **RAISING MONEY FOR CAULDWELL CHILDREN**
EDITED BY Declan May **WRITERS INCLUDING** George Mann, Lance Parkin, Jenny Colgan, Paul Magrs, Matt Fitton, Jim Mortimore, Andrew Smith, John Peel, Kate Orman, Matthew Sweet – Preface by Nicholas Briggs **AVAILABLE FROM** 1-15 January 2017 at *www.chinbeardbooks.com/apps/webstore/*

Seasons of War

This excellent, unofficial, charity short-story anthology, first published in 2015, is available again for just two weeks from 1 January 2017. It's dedicated to the memory of the much-missed Paul Spragg, who tragically passed away in May 2014. Paul was a great friend to **Doctor Who Magazine** and an irreplaceable member of the team at Big Finish Productions, something that's highlighted in the moving Preface by Nicholas Briggs. As editor Declan May explains in his introduction, Paul was instrumental in helping lay the foundations for this book, despite the two of them never meeting, and it feels right that Paul is remembered for his typical kindness, frequently from the other end of a keyboard.

Raising money for the Caudwell Children charity, *Seasons of War* has already raised over £8,000, and has clearly been a labour of love for the editor and others involved. Centring its attentions on the adventures of the War Doctor, the reassuringly chunky volume features a cracking selection of short stories, some illustrated, many contributed by well-known names from the worlds of *Doctor Who* fiction. George Mann, author of bestselling novel *Engines of War*, contributes *The Moments in Between* towards the end of the book, with other stories written by Paul Magrs, John Peel, Gary Russell, Andrew Smith and Matt Fitton, alongside entries from a hugely talented gang of fan writers. That's the great thing about *Doctor Who* – everybody is a fan writer, those distinctions seldom matter, especially for a quality collection such as this.

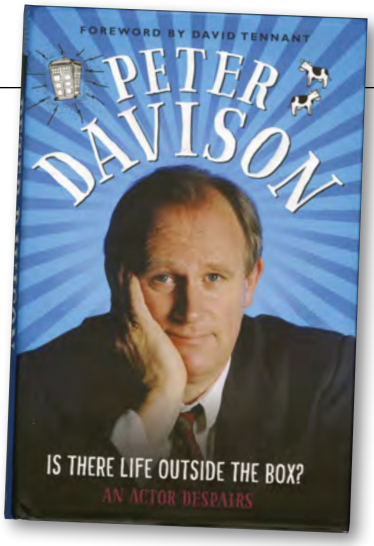
One thing that struck me while reading *Seasons of War* is just how much the creation of the War Doctor for a single anniversary episode of *Doctor Who* was such a game-changer, and just what a wealth of material there is to be mined from the character. Each of these stories explores a facet of the War Doctor and situations arising from the Time War. The collection has a mythical feel that befits the character and there's an almost lyrical, poetic quality to many of the stories – including a sonnet from Jenny Colgan!

SEASONS OF WAR
TALES FROM A TIME WAR CREATED IN SUPPORT OF CAUDWELL CHILDREN
Edited by Declan May

Seasons of War is highly recommended on the strength of the stories alone. The fact it's a charity anthology for a worthy cause in the memory a true gent makes it even more of a worthwhile purchase. **MARK WRIGHT**

JOHN BLAKE PUBLISHING LTD RRP £20
WRITTEN BY Peter Davison

Is There Life Outside the Box? An Actor Despairs



In the Prologue to this mischievously entertaining memoir, Peter Davison claims to be no writer. I'm sure that's not false modesty on the part of the former *All Creatures Great and Small* and *Doctor Who* actor (as he seems happy – or at least resigned – to be known). However, on the basis of this gregarious account of a life spent plying the actor's trade on various stages and in TV studios around the land, he need not worry. This is a confident, often cheeky, often laugh-out-loud funny book, peppered with moments of wistful and honest reflection.

From the cover picture, right the way through the text of *Is There Life Outside the Box?*, there's a sense that Peter Davison likes to cast himself as a lovable curmudgeon. It's a role that suits him, but is worn lightly and with never less than a twinkle somewhere at the edges of the harrumphing. The book is largely chronological, going from a childhood in South London through to the present day. Biographical events are punctuated throughout with a running diary written during the actor's work on the West End run of the hugely successful musical *Gypsy* for much of 2015. This establishes a nice ebb and flow, with modern day events pinning down moments in Peter's past that are then explored in more detail.

If you're after a detailed account of Peter's three years as Doctor Who, then this is not the place to find it. There's a decent chunk given over to the series, but as three years in a 40-year career, *Doctor Who* is a comparatively small notch on the CV. Peter is fiercely proud of the show (alongside a great deal of other work), honest about the inherent frustrations that came with it and doggedly loyal to hard-working co-stars like Sarah Sutton, who he felt had a raw deal. There's probably a more realistic account here of the merits, good and bad, of John Nathan-Turner's producership of the series than in other accounts, and one comes away from the book as a whole with a sense that the actor is comfortable with where *Doctor Who* sits in his life today.

The best memoirs give you a better understanding of the subject, and *Is There Life Outside the Box?* certainly gives you that. From his early childhood, through academic ambivalence, a blossoming musical talent giving rise to dreams of pop stardom, Peter seems to arrive at drama school with some sense of surprise. That categorises the account of many of the jobs that came his way, and before you know it, he's starring in one one of the most popular BBC dramas of the 1970s. Tristan wasn't meant to be a main character in *All Creatures Great and Small*, but the moment where it all clicks into place is one of many valedictory moments that make this such a pleasing read.

So many jobs, so many stories. Then there's the decade that Peter supposedly spent in the wilderness, which came as a surprise to him when he read it in the paper. There's an elegance to the honesty at certain junctures. Marriage breakdowns, financial embarrassments, it's all covered with well-judged sensitivity. There are no damning indictments, barely a bad word said about anyone – apart for Michael Winner, which seems fair enough on the evidence presented.

Peter concludes in the closing pages that he has been luckier than some, not as lucky as others. That's a marker of the self-deprecation in evidence throughout. As a successful TV actor, he knows he's good, but perhaps not better than he ought to be. *Doctor Who* was lucky to have him as a lead in 1982, and it's lucky to have him as an elder statesman and clearly much-loved ambassador today. And yes, he does talk about putting his arm up a cow's bottom… **MARK WRIGHT**

REELTIME PICTURES RRP £9.99
WRITTEN BY Terrance Dicks **STARRING** Sophie Aldred, Miles Richardson, Toby Aspin, John Wadmore

Mindgame Saga

'The Wilderness Years'. As a phrase to describe the period from 1990-2004 when *Doctor Who* was (mostly) off the box, we should try harder to find something that doesn't sound so defeatistly bleak. It really wasn't quite the barren, desperate time that those words paint it to be. Sure, TV *Doctor Who* was seemingly gone forever, but there was a detonation of occasionally divine spin-off media that helped dull the ache.

Using characters and creatures from the TV show, but never the Doctor himself, these direct-to-video one-shots were, bluntly, *Doctor Who* on the sly, and 1998's *Mindgame* is a fine example of what's achievable on a pocket money budget when everybody is in it for the love.

Making use of only two sets, this admirably unambitious 33-minuter plonks a Sontaran (Toby Aspin), a Draconian (Miles Richardson) and a human (Sophie Aldred) into a cell together, as an unnamed alien (Bryan Robson – not the footballer, mind) goads them into fighting each other, so the victor can take his or her place by his side.

From the world of
BBC TV's DOCTOR WHO
INCLUDES MINDGAME & MINDGAME TRILOGY
Starring
SOPHIE ALDRED
MINDGAME SAGA
2 DISC SET
Who will survive when they are forced to fight for their lives?
PG

Though Terrance Dicks' script is careful to avoid naming Aldred's character as Ace, there are a few liberally sprinkled clues as to her identity. "What would the Professor have done?" she asks herself at one point, although it's likely her old travelling mate would have scolded her for calling somebody a 'bastard'. Naughty Ace – er, I mean, human!

Dicks' chamber piece is shrewdly low on spectacle and high on talk, as the three species work out how to escape their inscrutable captor. Sadly, while the face work on the Sontaran and Draconian are easily worthy of *Doctor Who* itself, the design of Bryan Robson's alien is inadequate, looking more like a gorilla-gram mask from a dress up shop.

Thankfully, monkey-man isn't around for *Mindgame Trilogy*, Reeltime's sequel originally released in 1999. This three-tale anthology picks up the stories of our three characters as they're beamed back to the moment when they were originally snatched.

Playing like a sci-fi-garnished version of Alan Bennett's *Talking Heads*, it's a very different beast to its more straightforward predecessor. The Sontaran story, *Battlefield*, by Terrance Dicks, is made better for the change in actor (with John Wadmore replacing Toby Aspin), with Field-Major Sarg reflecting on whether his race is really so different to humans and Draconians, while Miles Richardson's self-penned *Prisoner 451* has his *Mindgame* character fruitily extolling the virtues of William Shakespeare from his prison cell.

Lastly, Roger Stevens' Scout Ship has A*e, returning to the cockpit of her spacecraft, but so disoriented that she crashes. Distraught, she records her dying thoughts into her onboard computer. It's a *tour de force* for Sophie Alfred and you could pick any 30 seconds here to run as her 'and the nominees are…' clip, so good is she. It's just a shame *Doctor Who* itself never tapped into these reserves.

There are a myriad of blemishes here, but they're all part of its wonky charm. As unpolished and artless as these films sometimes are, this is new on-screen *Doctor Who* in the only form we could get it in the days before 2005. As lo-fi quasi *Who* goes, it rarely gets better than this. **STEVE O'BRIEN**

BBC AUDIO **RRP** £35 each

The Tenth Doctor Adventures & Eleventh Doctor Tales

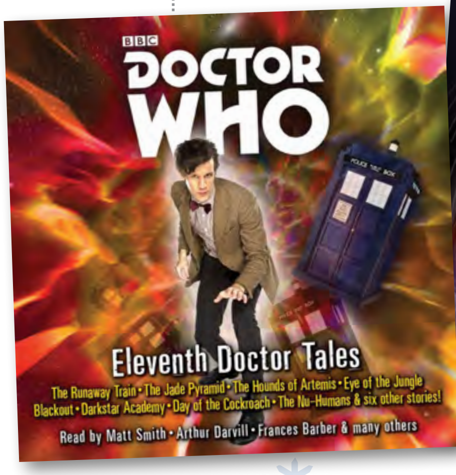
A perfect Christmas treat, these two box sets provide a veritable rattle bag of audio adventuring from the worlds of the Tenth and Eleventh Doctors. Collecting together all the audio originals put out by AudioGO and BBC Audio over the years, there is something for everybody here, with each box set displaying the breadth of storytelling that has always been one of *Doctor Who*'s greatest strengths.

Seven stories comprise *The Tenth Doctor Adventures* set, the era that saw AudioGO release its first 'audio originals' to tie in with the current TV output of *Doctor Who*. The presence of both David Tennant and Catherine Tate on reading duties is undeniably a draw here – Michelle Ryan pops up in Scott Handcock's *The Rising Night* – but having the then-TV cast as the narrator is a treat. It seems unfair to highlight any one story in such a high-quality collection, but James Goss' award-winning *Dead Air* is stunning, part audiobook, part one-man audio drama, with a great performance from David Tennant.

Fourteen stories comprise *Eleventh Doctor Tales* and provide a wider range of stories and readers. Matt Smith and Arthur Darvill pop up in a couple of releases, but this run is very much left to other readers with connections to the series – David Troughton, Frances Barber, Alexander Armstrong and Stuart Milligan, among others. There's a similarly high hit-rate throughout this box to its Tenth Doctor counterpart. The list of writers contains some familiar names such as Steve Cole, James Goss, Simon Guerrier, Scott Handcock and Mark Morris. Such variety gives a contrasting range of styles that ensures if one of the stories isn't to your liking, there's a good chance that the next one will be up to snuff.

Both box sets offer great value, and are a chance to revisit some extra-curricular adventures for Doctors past. With some of these releases no longer available individually since the demise of AudioGO back in 2013, this is a great opportunity to plug some gaps in your audiobook collection – or to delight the *Doctor Who* fan in your life on Christmas morning. **MARK WRIGHT**

'*Dead Air* is stunning, with a great performance from David Tennant.'


BBC
DOCTOR WHO
Eleventh Doctor Tales
The Runaway Train • The Jade Pyramid • The Hounds of Artemis • Eye of the Jungle
Blackout • Darkstar Academy • Day of the Cockroach • The Nu-Humans & six other stories!
Read by Matt Smith • Arthur Darvill • Frances Barber & many others

BBC
DOCTOR WHO
The Tenth Doctor Adventures
est Control • The Forever Trap • The Nemonite Invasion • The Rising Night
The Day of the Troll • The Last Voyage • Dead Air
Read by David Tennant • Catherine Tate • Michelle Ryan

BIG FINISH **RRP** £13.99 (CD), £11.99 (download)

WRITTEN BY James Goss **STARRING:** John Barrowman, Eve Myles, Gareth David-Lloyd, Naoko Mori, Indira Varma, Kai Owen, Tom Price, Tracy-Ann Oberman

The Torchwood Archive

The Whoniverse, (if we're to call it that, I'm not going there) is celebrating one or two significant anniversaries this year. Regeneration and Cybermen are both 50 years old, while the Eighth Doctor is blowing out 20 candles. If you're going to take this further, it's 40 years since Sarah Jane and her stuffed owl left the TARDIS, ten since tears at Bad Wolf Bay. As a result, it's snuck up on us that *Torchwood* is celebrating its 10th birthday. How did that happen? Did they slip something in our drink?

The Torchwood Archive, by James Goss, is a sprawling celebration of *Torchwood*'s birthday. And it's a fitting one too, bringing almost all of the original cast back together for an ambitious, dense two-hour drama that is both a love-letter to the original TV series, and a tie-up of threads developed in its more recent Big Finish revival. Only Burn Gorman's character, Owen Harper, is missing from the line-up, although the character still features in the story, unheard (frustratingly) on the other end of a phone call.

JOHN BARROWMAN • EVE MYLES • GARETH DAVID-LLOYD
NAOKO MORI • INDIRA VARMA
THE TORCHWOOD ARCHIVE
OUTSIDE THE GOVERNMENT • BEYOND THE POLICE
BIG FINISH WE LOVE STORIES

The Archive itself is a forgotten asteroid floating in deep space. Nobody's visited in centuries, until Jeremiah Bash Henderson (Richie Campbell) arrives, in search of answers. It turns out that the Archive is Torchwood's very own Epcot – a sort of living museum, with helpful holograms of Ianto, PC Andy, Gwen, Rhys, and even Jack popping up to pull up different files and memories. Thus, *The Torchwood Archive* unfolds in a fragmentary fashion, zipping back and forward through Torchwood's history in a series of vignettes, some dramatic and moving, others very funny.

The story concerns the mysterious 'Object One', *aka* 'The Bad Penny', and the underlying menace of the alien Committee. There's a lot of business to take care of, but it's woven together seamlessly. Juggling so many characters and settings could turn into a bit of a mess, but Goss strings together highlight after highlight. There's a lovely phone call between Suzie Costello and Yvonne Hartman, and a drunk Toshiko Sato telling the story of accidentally saving the world in a bar. There's an origin story of sorts for the Weevils, a priceless scene of Jack playing fetch with his dog 'Untitled', and several moments where the body horror of sudden possession by the chilling, unknowable Committee rears its head.

There's also some fun backwards and forward glimpses at Torchwood operatives we've not met before, as 'The Bad Penny' keeps bouncing back and forward. Even Torchwood's original CEO, Queen Victoria (Rowena Cooper) gets involved, bookending the tale in the form of a crackly recording. The whole cast is clearly having a ball, and the easy chemistry between them keeps everything rattling along nicely.

The Torchwood Archive manages to mix humour and horror, sex and silliness, spy drama and domesticity better than ever before. It's also lost none of Torchwood's witty, observational Welshness. It's good to know that, ten years on, *Torchwood* is still going strong. **MARTIN RUDDOCK**

Prizes TO BE WON!

Bag yourself all the latest *Who* goodies!

Win! THE HIGHGATE HORROR COLLECTED COMICS!

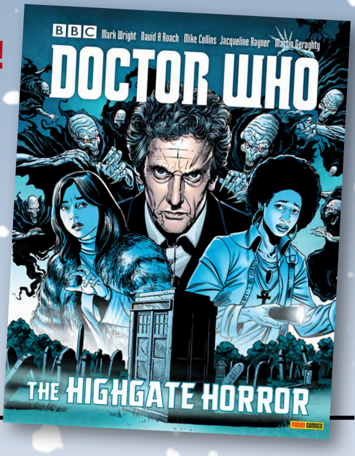
The Highgate Horror is the second volume of collected comic strips featuring the adventures of the Twelfth Doctor and Clara, taken from the pages of this very magazine.

The collection features seven stories: *The Highgate Horror, Space Invaders!, Spirits of the Jungle, The Dragon Lord, Theatre of the Mind, Witch Hunt*, and *The Stockbridge Showdown* – the special comic adventure celebrating the history of the **DWM** strip over the first 500 issues, which includes work from guest artists Dave Gibbons and John Ridgway. The collection also contains an in-depth commentary section, plus never-before-published art, photos and character designs.

The Highgate Horror is available now from Panini Comics, priced just £14.99. We've got **FIVE** copies of the book to give away to readers – if you'd like to be in with a chance of winning a copy, just answer this question:

In 1979, who drew the very first comic strip adventure for *Doctor Who Weekly*?

A Dave Gibbons
B Dave Gilmour
C Dave Gorman



BBC
Mark Wright David A Roach Mike Collins Jacqueline Rayner Martin Geraghty
DOCTOR WHO
THE HIGHGATE HORROR
PANINI COMICS

BIG FINISH
FULL CAST AUDIO DRAMA
FROM THE WORLDS OF DOCTOR WHO
The Diary of RIVER SONG
SERIES TWO
ALEX KINGSTON • COLIN BAKER • SYLVESTER McCOY

Win! THE DIARY OF RIVER SONG BOX SET!

River Song's adventures continue on audio in the second series of *The Diary of River Song*.

This time, the time-travelling archaeologist steps into the past life of the Doctor, encountering two of his incarnations at once!

From the space exploration vessel *Saturnius* – which is heading to a destination that never gets any closer – to a doomed planet Earth and beyond, River's journey brings her closer to a new foe... and an encounter with both the Sixth and Seventh Doctors.

The set includes four stories: *The Unknown* by Guy Adams, *Five Twenty Nine* by John Dorney, *World Enough and Time* by James Goss, and *The Eye of the Storm* by Matt Fitton.

Alex Kingston stars as River Song alongside Colin Baker and Sylvester McCoy, who play the Sixth and Seventh Doctors respectively. *The Diary of River Song* Series Two is available to order from *www.bigfinish.com*, priced £23 on CD or £20 to download.

Thanks to the folks at Big Finish, we've got **FIVE** copies of the CD box set available to readers who can answer this question correctly:

What relation is River Song to the Doctor?

A She's his wife
B She's his daughter
C She's his mother-in-law

Win! THE BEAST OF KRAVENOS CD!

The Beast of Kravenos is the latest full-cast Fourth Doctor audio adventure from Big Finish. The Doctor and Romana return to Victorian London and are reunited with their old friends Jago and Litefoot.

A terrifying wave of crime is sweeping the capital, and the burglaries of 'The Knave' are defying all logic. Something impossibly dangerous in taking place in the city amid the fog. Only the time-travellers and their old friends can stop it... but can they be sure they're all on the same side?

Written by Justin Richards, *The Beast of Kravenos* stars Tom Baker as the Doctor, with Lalla Ward as Romana, John Leeson as K9, Christopher Benjamin as Jago and Trevor Baxter as Litefoot.

The Beast of Kravenos is available from *www.bigfinish.com* from January 2017, priced £10.99 on CD or £8.99 to download. **DWM** is giving away **FIVE** copies of the CD to our readers. If you'd like to win yourself one, answer this question:

What are the first names of Jago and Litefoot?

A Henry and George
B Gilbert and George
C Zippy and George

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LALLA WARD IN
THE BEAST OF KRAVENOS
BY JUSTIN RICHARDS
FEATURING CHRISTOPHER BENJAMIN TREVOR BAXTER ED STOPPARD WITH JOHN LEESON AS K9
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

BBC
DOCTOR WHO
TWELFTH DOCTOR & COMPANIONS
INTO THE TIME VORTEX
THE MINIATURES GAME
WARLORD GAMES

Win! DOCTOR WHO MINIATURES

Warlord Games specialises in historical and sci-fi wargames miniatures. Now available is a range of finely sculpted pewter *Doctor Who* miniatures, designed for collectors, or for battle in Warlord's forthcoming game, *Doctor Who: Into the Time Vortex*.

The first five box sets in the series are Tenth Doctor and Companions, Twelfth Doctor and Companions, a two-pack Zygon set, a three-pack Judoon set and a three-pack Silence set.

Each set contains unpainted pewter miniatures and plastic bases. Glues, paints, and other hobby equipment are available to buy separately.

For more details on the figures, see *www.doctorwhotimevortex.com*. The Tenth and Twelfth Doctors sets retail at £19.99, while the Judoon and Silence sets are £11.99, and the Zygons set is £7.99.

DWM has a bundle of all five sets of miniatures to give away to one lucky winner. Would you like to be in with a chance of winning this prize? If so, simply correctly answer this question:

In which episode do we see a miniaturised Doctor operating a Teselecta version of himself?

A *The Hen Night of River Song*
B *The Wedding of River Song*
C *The Honeymoon of River Song*

Win! TWELVE DOCTORS OF CHRISTMAS BOOK!

Twelve Doctors of Christmas is a collection of illustrated seasonal adventures, featuring all 12 Doctors, along with many of his companions, friends and enemies.

Within the book, there are 'timey-wimey mysteries, travels in the TARDIS, monster-chases and a touch of Christmas magic'.

Find out what happens when the Third Doctor meets Jackie Tyler; the Seventh Doctor and Ace encounter an alien at Macy's department store; and the Ninth Doctor tries to get Rose a red bicycle for Christmas.

The book includes stories by authors Jacqueline Rayner, Colin Brake, Richard Dungworth, Mike Tucker, Gary Russell and Scott Handcock, plus 12 original illustrations by artists including the award-winning Rob Biddulph.

Twelve Doctors of Christmas is available now in hardback from BBC Books, priced £12.99. If you'd like to win a copy of this festive book, then you've come to the right place as we've got **FIVE** copies to give away to readers who can correctly answer the following question:

Who played Father Christmas in the 2014 *Doctor Who* adventure *Last Christmas*?

- **A** Nick Frost
- **B** Nick Grimshaw
- **C** Nasty Nick Cotton

BBC
DOCTOR WHO
TWELVE DOCTORS OF CHRISTMAS

Win! TIME LORD FAIRY TALES BOOKS!

BBC
DOCTOR WHO
TIME LORD FAIRY TALES

Time Lord Fairy Tales, first published in 2015, contains stories of monsters, mysteries, villains and heroes from the universe of *Doctor Who*.

The slipcase edition is comprised of 16 hardback books written by Justin Richards, and includes a brand-new story for 2016: *The Emperor Dalek's New Clothes*.

The other stories in the collection are: *Snow White and the Seven Keys to Doomsday, Little Rose Riding Hood, Cinderella and the Magic Box, The Gingerbread Trap, Helana and the Beast, Andiba and the Four Slitheen, Sirgwain and the Green Knight, The Garden of Statues, Frozen Beauty, The Three Little Sontarans, The Three Brothers Gruff, The Grief Collector, The Scruffy Piper, The Twins in the Wood*, and *Jak and the Wormhole*.

Time Lord Fairy Tales Slipcase Edition is available now from BBC Books. It normally retails at £20, but we have **FIVE** sets to give away to readers. If you'd like to be in with a chance of winning one, all you need to do is answer this question:

In which unusual location did the Second Doctor find himself in the 1968 story *The Mind Robber*?

- **A** The Land of Fiction
- **B** The Land of Science-Fiction
- **C** The Land of Non-Fiction

Win! THE LOST ANGEL CD!

The Lost Angel is a new Twelfth Doctor story from BBC Audio, featuring the Weeping Angels.

All Alex Yow wants is to become a photo-journalist and break her first story. All Brandon Yow wants is for his sister to keep out of trouble and come home. But that's not going to happen, because Alex has taken a picture of a statue. A statue that can move. A statue that makes people disappear. A statue that is hunting them down.

In upstate New York, the Doctor is chasing weird energies that should not exist. Teaming up with Alex and Brandon, he discovers a powerful force enslaved to another's will. Who controls the lonely assassin that prowls the streets – and will Alex and Brandon survive the night of the Weeping Angels?

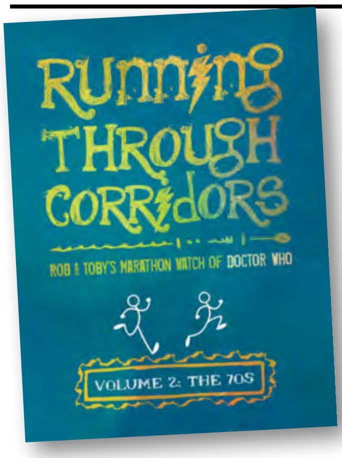
Kerry Shale, who played Dr Renfrew in the 2011 episode *Day of the Moon*, reads this audiobook by George Mann and Cavan Scott. It's available from 5 January 2017 from BBC Audio, priced £10.99. We're giving away **FIVE** copies of the CD to readers who can correctly answer the following question:

What was revealed to be a 'lonely assassin' in 2012's *The Angels Take Manhattan*?

- **A** The Statue of Liberty
- **B** The Statue of David
- **C** The Statue of Eros

AN ORIGINAL AUDIO ADVENTURE
READ BY KERRY SHALE
BBC
DOCTOR WHO
THE LOST ANGEL
WRITTEN BY GEORGE MANN & CAVAN SCOTT

Win! RUNNING THROUGH CORRIDORS 2 BOOK!


Running Through Corridors
ROB & TOBY'S MARATHON WATCH OF DOCTOR WHO
VOLUME 2: THE 70S

Doctor Who fans Robert Shearman and Toby Hadoke spent 2009 on a quest to rewatch the whole of *Doctor Who* in one year – two episodes per day, every day, beginning with1963's *An Unearthly Child* and ending with David Tennant's swansong in 2010's *The End of Time* Part Two.

The *Running Through Corridors* book series contains Rob and Toby's diary of that experience, documenting their wry observations about the show, their desire to see the good in every story, and their chronicle of the real-life changes to *Doctor Who* in that year.

Volume 2 of *Running Through Corridors* encompasses the whole of the Jon Pertwee era (1970-74) and the first six seasons starring Tom Baker (1974-80).

Running Through Corridors: Rob and Toby's Marathon Watch of Doctor Who (Volume 2: The 70s) is available from *www.madnorwegian.com*, priced $29.95 (US).

DWM has **FIVE** copies of this book to give to lucky readers who can correctly answer this question:

What was the name of Robert Shearman's 2005 *Doctor Who* episode?

- **A** *Dalek*
- **B** *Cyberman*
- **C** *Quark*

HOW TO ENTER

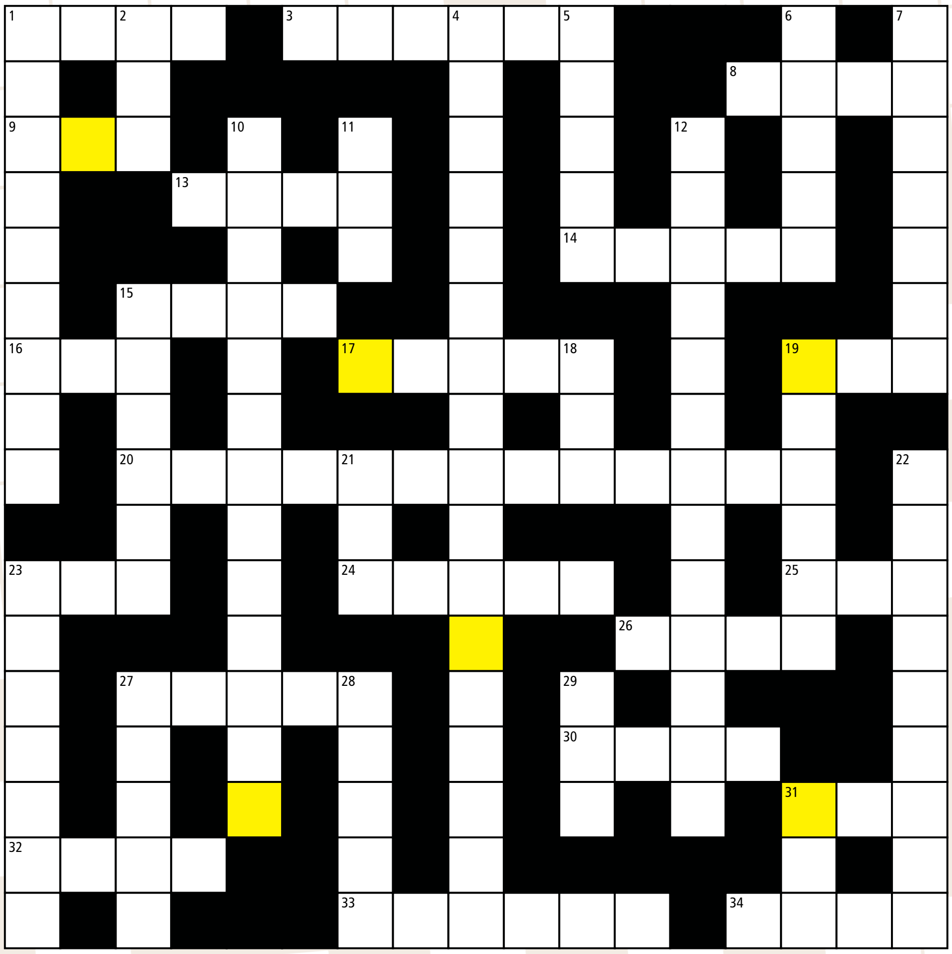
VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 15 December 2016 and close at midnight on Wednesday 11 January 2017. One entry per person. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Christmas Crosswords

Do you know your Archimandrite from your Archie Maitland? You do? Great! Then get stuck into this!

Prize Crossword



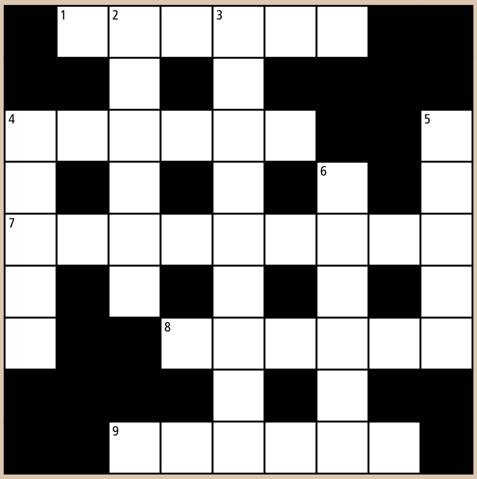
ACROSS

1 *The ____ of Lies* (4)
3 A colleague of Sara Kingdom (6)
8 On Kazran Sardick's world they fly! (4)
9 A companion of the Doctor (3)
13 The daughter of Balaton (4)
14 Michael _____ – Morbius and Greel (5)
15 A part of the Terileptils' plan to wipe out humanity (4)
16 An obsession of Elton Pope (1,1,1)
17 A superhero for our times, The _____ (5)
19 ___ One – Katryca's name for the Doctor (3)
20 A character played by James Bree – The _______ _____ (8,5)
23 The Doctor said he was one when he met Charles Dickens (3)
24 Morgaine claimed she could always beat the Doctor at this game (5)
25 She helped Polly escape from Damon (3)
26 Mavic Chen's spaceship – The ____ (4)
27 Where the Cybermen established their secret base in London (5)
30 A reporter from the *Daily Chronicle* (4)
31 An accessory worn by Zoe in *The Invasion* (3)

Just for Fun!

MINI CRYPTIC CROSSWORD

More puzzling matters! Can you unscramble these knotty clues?



ACROSS

1 The Rani's brand encompasses Simeon's organisation – planning a big launch (6)
4 Legend may be inauthentic, yet Monoids' story interupts Elders' (6)
7 Cowboy clan embroiled in panto (2,7)
8 Ice Warrior returns after *The Dalek Invasion of Earth*'s monsters (6)
9 Porter played an ally to 1 Across (6)

DOWN

2 Zac set running an extraordinary civilisation (5)
3 Plastic flex rarer, or plastic head? (3,6)
4 Payback at top of pyramid for robot dog (5)
5 Daisy nags order of girls (5)
6 A great eye reportedly brings *Marinus* closer (6)

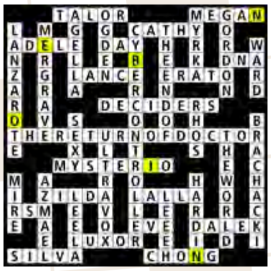
32 Kristas or Elyon, perhaps (4)
33 A friend of Bret Vyon (6)
34 The daughter of Professor Travers (4)

DOWN

1 Reg ________ – a Cyberman and a Yeti (9)
2 Movellan commander (3)
4 Character played by James Bree – The ______ __ ___ ______ (6,2,3,6)
5 Planet that was apparently up for sale (5)
6 Louise, in relation to the big screen Dr Who (5)
7 (and 19 Down) Eldrad, in part (3,4,2,4)
10 He played 17 Across (6,7)
11 Actors Bernard and Peter, or composer Norman (3)
12 Proposed Troughton story that was eventually replaced by *The Krotons* (6,2,5)
15 He stopped the Doctor becoming the very first victim of a Dalek (6)
18 (and 22 Down) Kistane, Bilto or Padra (3,5,4)
19 See 7 Down
21 (and 23 Down) One of the Ambassadors of Death (3,7)
22 See 18 Down
23 See 21 Down
27 A horse by any other name (5)
28 A Space Security agent working in Central Communications (5)
29 Production code of *The Sea Devils* (1,1,1)
31 A companion of the Doctor (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: BONNIE

Win! DWM MYTH MAKERS DVD!

The DVD includes: Ex-editor Sophie Aldred…

… comics writer/artist Mike Collins…

… interviewer Benjamin Cook…

… and editor Tom Spilsbury.

The history of **DWM** is celebrated in a special DVD box set, available now from Reeltime Pictures. *Myth Makers: Doctor Who Magazine* includes four *Myth Makers* documentaries that tell the history of **DWM**, including a brand-new never-before-released production for 2016! The DVDs feature interviews with **DWM** editors past and present, and messages from the stars of *Doctor Who*, as well as convention footage from a panel in 1989 and from 2016's **DWM** Day, held to mark 500 issues of the publication.

This double-DVD set is available from *www.timetraveltv.com* for £7 plus p&p. Thanks to Reeltime Pictures, we have **FIVE** copies of the DVD to give away to readers who can complete the prize crossword (left) and rearrange the letters in the yellow squares to form the surname of a guest star from one of the *Doctor Who* Christmas Specials.

MYTH MAKERS
DOCTOR WHO MAGAZINE
Celebrating 500 Issues
FIVE SPECIAL PROGRAMMES ABOUT DOCTOR WHO MAGAZINE PRESENTED TOGETHER IN A TWO-DISC SET FOR THE FIRST TIME!

TO ENTER visit www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 15 December 2016 and close at midnight on Wednesday 11 January 2017. One entry per person. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the creative talents behind the upcoming *Doctor Who* releases...

BOOK

BBC BOOKS
RRP £16.99 (HARDBACK) **RRP** £25 (TALKING BOOK CD)
RELEASED 5 JANUARY 2017

The Pirate Planet

If you were to explain the plot of *The Pirate Planet* to someone who's never seen *The Pirate Planet*, it will sound practically dazzling. First of all, there's the teleporting planet, Zanak, that can eat other planets. Then there's a half-robot pirate captain, with some sort of robo-parrot on his shoulder. Then there's a *fight* between that robo-parrot and a robot dog. There are also some super-powerful telepathic guys fighting for freedom. There's the Fourth Doctor. There's an ancient tyrant queen. And there's Douglas Adams, one of the greatest minds of science-fiction, right behind it all.

Yet *The Pirate Planet* was a victim of its time, with Adams' script – among other things – proving far too ambitious for its 1978 TV budget. Author James Goss, however, has fond memories. "I remember loving it when I was a child," he says. "It's just great fun – lots of ideas, lovely characters, wonderful dialogue. It's just such a shame that it got made on such a tight budget and all the location work looks so *Blake's 7*-y. *City of Death* [Adams' 1979 story] has the Doctor and Romana dancing through Paris, laughing. *The Pirate Planet* has Mary Tamm picking her way through a muddy field in high-heeled boots."

WRITTEN BY James Goss, adapted from a story by Douglas Adams

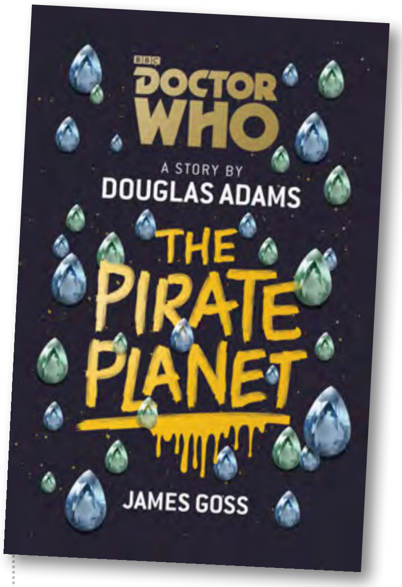
TALKING BOOK READ BY Jon Culshaw

In 2012 Gareth Roberts adapted Adams' 1980 *Doctor Who* story *Shada* as a novel, and last year James adapted *City of Death* into a full-blown Adams-esque novel, in which he was lucky enough to include two extra 'half-scenes' that never made it to TV. With *The Pirate Planet*, though, James was able to work with an entirely new version of the story – Adams' first draft, which was considered at the time to be 'too long and too unfilmable'.

The Captain surveys his deck in the original 1978 TV production of *The Pirate Planet*.

"I wondered if it really existed or if it was just an entertaining anecdote," he says. "After all, the phrasing in interviews was ambiguous enough – maybe it was just an over-long treatment rather than a script. But I got permission from the estate to approach the Adams Archive in Cambridge, and their brilliant archivist located not just the mythical first draft but also boxes of notes that Adams made when writing the story. The book is primarily based on the first draft – because it's glorious, extravagant, and very, very funny. There is a lot more about chickens in it than you get in your average *Doctor Who* story. You get far more detail about the characters. K9 gets an entire subplot, Romana leads a revolution, and we find out all about Queen Xanxia's unhealthy relationship with small print. It's honestly a joy to read that first draft – I realised I was laughing at jokes no-one has laughed at for 40 years.

"My secondary source was a rehearsal draft – at first glance it looked like a much-shorter, neatly formatted version of the first draft, but it turned out that there were lots of new jokes in it and whole scenes and sidesteps. And finally, there was the broadcast TV version. It's still fundamentally the same story. But where the first draft is rich, fruity and stuffed, the TV version feels, by comparison, thin and glum. And, let's face it – the TV version of *The Pirate Planet* is still lots of fun. It's the little moments that make it so good – Romana being marched by guards to an aircar and calmly asking if she should drive; the Doctor revealing the ghastly secret of Zanak by clapping his hands over a torch; the Captain quietly folding the dead Mr Fibuli's spectacles..."



Like novelisations of *Shada* and *City of Death*, *The Pirate Planet* is written in a style that closely resembles Douglas Adams' own prose; that whimsical wit, that satirical bite, that dismantling of clichés that made *The Hitchhiker's Guide to the Galaxy* one of sci-fi's funniest stories. Surely emulating such a giant would make any author feel like a whale getting used to the idea of being a whale, several miles above Earth?

"It's really tricky," says James. "He has a way with a sentence – they're unique and fiddly. He could bang them out instinctively while held hostage in a hotel room by his publisher. But, if you're going to try to emulate his style you have to peck, peck, peck them out slowly and then carefully edit them. When I started on *City of Death* I found it really heavy-going. Once I realised that whatever I did would be wrong, I relaxed. I got a lovely email from Douglas' agent saying she'd taken *City of Death* on holiday and had a great time reading it on a beach, which was the perfect thing to say. It's not designed to be a scholarly recreation of a unique man's style – it's just supposed to be a fun read!" **STEPHEN KELLY**

> **"The book uses the first draft – because it's glorious, extravagant, and very funny."** – JAMES GOSS, AUTHOR

AUDIO READING **BBC AUDIO** **RRP** £10.99
RELEASED 5 JANUARY 2017

The Lost Angel

AN ORIGINAL AUDIO ADVENTURE
READ BY KERRY SHALE
BBC
DOCTOR WHO
THE LOST ANGEL
WRITTEN BY GEORGE MANN & CAVAN SCOTT

WRITTEN BY George Mann and Cavan Scott

READ BY Kerry Shale

FEATURING The Twelfth Doctor

Following the success of *Tales of Winter* (2015-16), the Twelfth Doctor is returning to audio for another loosely connected series of talking books, and the first introduces two new companions.

"We wanted there to be a team on the TARDIS again," explains Cavan Scott, who wrote *The Lost Angel* with George Mann, "because there hasn't been for a while – not since Amy and Rory [2010-12]. We thought, 'What can the relationship be between them?', and 'brother and sister' hadn't really been done – not since the early days of *Doctor Who* comics, with John and Gillian – so that's how Brandon and Alex Yow came to be."

We meet Brandon and Alex in upstate New York.

"They're American kids," Cav nods. "Again, it was a case of trying to do something different, and trying to get a different kind of voice. When we meet them in the first story, Brandon has come to visit his sister, who he's worried about. Their parents have passed away, so they're looking after each other. She's off trying to be a photojournalist, and Brandon – who's the more sensible one of the two – goes off to try and find her, thinking that she might be in trouble... and then finds out that they're all in trouble, as they meet the Doctor!

"With the setting, we're trying to get the feel of an American TV show," he continues. "Something along the lines of *iZombie*, which both me and George are big fans of at the moment – that kind of setting, that kind of feel... It's New York State, rather than New York City, so it's a smaller town, but still very much the kind of thing you'd recognise from TV and film."

How do the siblings react to the Doctor's world? "Alex copes really well," Cav reveals. "She has a real sense of adventure. She's spent her entire life wanting to find a story, and in the Doctor, she sees the biggest story that she could ever imagine. Brandon is more cautious, and doesn't really know how he's even got pulled into this situation! What keeps him in it is the fact that he cares deeply about his sister and is worried for her, so he's really there out of a sense of duty; he is a more reluctant companion.

"There's a sense of destiny in all of the characters," he adds. "They're all trying to work out who they are, and what place they've got in the world. Brandon and Alex are still very young; they're sort of setting their stall for the future. The Doctor, actually, is the most rounded out of all of them. He's quite carefree in this story. He's very much setting out, taking a step forward, and throwing himself into the future."

But then a Weeping Angel turns up!

"We looked very carefully at the various different ways the Angels have been used, and how their powers have worked," Cav recalls, "because we've added a different aspect to their powers in this story..." **DAN TOSTEVIN**

AUDIO DRAMA **BIG FINISH** **RRP** £23 (CD), £20 (download)
RELEASED JANUARY 2017

The Diary of River Song
Series Two

WRITTEN BY Guy Adams, John Dorney, James Goss and Matt Fitton

STARRING

Alex Kingston	River Song
Colin Baker	The Doctor
Sylvester McCoy	The Doctor

Alex Kingston returns as River Song for a second instalment of the audio spin-off that chronicles her encounters with the Doctor's earlier selves.

"When I did the first series, I would do my lines, and do what was asked of me by the director – but I wouldn't do anything else, because I didn't want to do something wrong," admits Alex. "Ever since I was a child, I always wanted to please! Whereas this time, I feel more relaxed, and so I'm responding on my mic to anything that the other actors are doing. I sort of feel like, 'Maybe they might like to include that, because I'm creating a little bit more texture,' probably just because I feel more confident, and more relaxed in the sound booth."

Joining Alex in the booths for Series Two is her daughter, Salome Haertel, who appears in the second episode as Rachel.

"They said, 'We'd like to include your daughter, do you think she would mind?'" Alex recalls, "and she had just revealed to me that she's potentially interested in acting as a career. She'd done a Shakespeare play – she'd done *Troilus and Cressida* last year in Los Angeles – and she was very good, so I know she can act.

"I made sure I didn't interfere when she got the scripts," Alex reveals. "She said to me, 'What am I supposed to do, how am I supposed to sound?' I said, 'You know what, sweetheart? You have to figure it out for yourself. I'm giving you this opportunity to do it, but the whole point of being an actor is nobody else can do it for you'." She laughs. "I'm quite a hard-nosed mum! And she was extraordinary, actually. Really professional. I think it's probably because she's been on set a lot – ever since she was little, she's been around the *Doctor Who* set, watching. She just took it all in her stride."

In the other three episodes, River crosses paths with the Sixth and Seventh Doctors, played by Colin Baker and Sylvester McCoy.

"River's relationship with the Sixth Doctor is really surprising, actually," points out producer David Richardson. "Much to his own surprise, the Sixth Doctor ends up falling for River! And that contrasts very much with the relationship the Seventh Doctor has with River, in that he doesn't trust her."

"They're both very different," Alex agrees. "That's the wonderful thing about all of the actors who've played the Doctor – they all bring their own unique personalities into that role, and it works. The nice thing is that I have met Colin and Sylvester prior to this, at conventions, so already there's that connection and that warmth, which adds to the texture.

"But I also like the fact that we are, in some of the episodes, exploring her independence," she adds. "I think that's great, because River's not someone whose sole purpose is to be the companion of the Doctor, or whose sole purpose is to be reliant on the Doctor..." **DAN TOSTEVIN**

BIG FINISH
FULL CAST AUDIO DRAMA
FROM THE WORLDS OF DOCTOR WHO
The Diary of RIVER SONG
SERIES TWO
ALEX KINGSTON • COLIN BAKER • SYLVESTER McCOY

Coming Soon...

AUDIO DRAMA

BIG FINISH **RRP** £14.99 (CD), £12.99 (download)
RELEASED JANUARY 2017

The Star Men

After reprising the role in a 2014 box set and a 2016 short story, Matthew Waterhouse finally brings Adric to Big Finish's main *Doctor Who* range in 2017, for new audios with the Fifth Doctor, Tegan, and Nyssa. The first is *The Star Men* by Andrew Smith, whose *Full Circle* introduced Adric on screen in 1980.

WRITTEN BY Andrew Smith

STARRING

Peter Davison.......... The Doctor
Matthew Waterhouse... Adric
Sarah Sutton.................. Nyssa
Janet Fielding................. Tegan

"Interestingly, in this, he's gone for the very mathematical, intellectual Adric," Matthew points out. "The idea that he was a mathematical super-mind developed a bit later, but that's something that Andrew's picked up for this story, so it's actually a different Adric than the one he wrote in 1980.

"It's quite heavy," he adds, of the story itself. "Not heavy in a boring way, but it's very science-fictiony *Doctor Who*. I think it's really exciting, and really moving; it's got some very unexpected moments of emotional intensity. There's an absolutely beautiful relationship between my character and one of the other characters in the story, and I think people are going to love it."

The story takes place at an important moment in the history of human space travel.

"There's a mention in [1977's] *The Invisible Enemy* of the Great Breakout," explains Andrew, "being the time when mankind sort of burst out of the solar system and went exploring the galaxy. This story is a step beyond that: this is when mankind breaks out of the Milky Way galaxy and goes to the next one.

"If you're doing that, and you're talking about making a leap to a close galaxy, I think it kind of has to be set somewhere that's real," he continues, "and when I was reading about the Large Magellanic Cloud, I was absolutely fascinated. It's a very, very colourful area of space, and it's got something called the Tarantula Nebula, which features strongly in the story as the place where the Star Men have their base, their home within our space. That's a star factory, basically, with huge temperatures – so many suns within relatively close distance, and fairly new suns as well."

> **"There are some very unexpected moments of emotional intensity."**
> **– MATTHEW WATERHOUSE, ADRIC**

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON
MATTHEW WATERHOUSE
SARAH SUTTON
AND JANET FIELDING in
THE STAR MEN
by ANDREW SMITH
FEATURING
SUE HOLDERNESS
SOPHIE WU
PETER GUINNESS
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

The Star Men are described by Tegan as 'a walking hole in the air'.

"I was in Scotland, in the Trossachs, walking through some woods near Aberfoyle, about two or three years ago," Andrew recalls, "and they had set up these mirror figures in the woods. They're just silhouettes, outlines; you just see this shape of a person that contains a reflection of the surroundings. So I had this idea of aliens that would be the outline of a human, but instead of being a person, it would be like you're looking into a void, which adds to this idea that they come from another reality..." **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH **RRP** £10.99 (CD), £8.99 (download)
RELEASED JANUARY 2017

The Beast of Kravenos

A new season of audio dramas featuring the Fourth Doctor, Second Romana and K9 begins with a visit to some old friends: Henry Gordon Jago and George Litefoot, the intrepid investigators introduced in 1977's *The Talons of Weng-Chiang*, now the stars of their own long-running audio spin-off.

"I wanted it to be something that was centred on the theatre, so we had a proper reason for Jago and Litefoot to be involved," explains writer Justin Richards. "I wanted something that was a little bit more of a *Jago & Litefoot*-type mystery, rather than a Fourth Doctor adventure romp – although you do have to remember which range you're writing for."

The villain of the piece is the enigmatic 'Knave' – a burglar who leaves playing cards at the scenes of his crimes. But the story starts with the Doctor and Romana investigating something more science-fictional – and in order to do so, K9 has taken to the stage.

WRITTEN BY Justin Richards

STARRING

Tom Baker................ The Doctor
Lalla Ward.................. Romana
John Leeson K9
Christopher Benjamin...........
Henry Gordon Jago
Trevor Baxter...........................
Professor George Litefoot

"It came partly from [January audio] *Wave of Destruction*, in which K9 had to be a DJ for a short period of time," Justin recalls. "I thought, 'Wouldn't it be fun if he gets in the same situation again, only now it's music hall?' Having him involved in Victorian London is a bit of a challenge, because there are going to be all sorts of questions, and people are going to be either frightened or intrigued by him. So having him actually become part of Jago's act, going undercover for the Doctor during his investigations at the theatre, just seemed like a neat way of avoiding lots of people asking questions.

"It's a story of contrasts, I think," concludes Justin. "It's a bit like *Jago & Litefoot* in that you want it to be light and funny in places, but also quite dark. Hopefully it verges more towards dark humour than humorous horror." **DAN TOSTEVIN**

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND
LALLA WARD in
THE BEAST OF KRAVENOS
by JUSTIN RICHARDS
FEATURING
CHRISTOPHER BENJAMIN
TREVOR BAXTER
ED STOPPARD
with JOHN LEESON as K9
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

AUDIO READING

BIG FINISH **RRP** Free (download)
RELEASED 29 DECEMBER 2016

Forever Fallen

In May 2014, Paul Spragg – a lifelong *Doctor Who* fan, and a long-serving and much-admired member of the Big Finish team – died, very suddenly and unexpectedly.

His kindness and warmth were evident in all that he did, including his encouraging responses to aspiring writers who contacted the company.

"There are all sorts of reasons why we have to say 'no unsolicited stories, please', but Paul would meet people halfway and really encourage their creativity, when he didn't have to," says Ian Atkins, a friend of Paul's who succeeded him as producer's assistant. At Ian's suggestion, Big Finish launched 'the Paul Spragg Memorial *Short Trip* Opportunity' – an annual open submissions window – earlier this year.

"Reaching out to those people with ideas, with the ability to paint with words, seemed a great way to say, 'Hey Paul. We won't forget you!'"

This year's winning story – set for release, free of charge, on Paul's birthday, 29 December – is *Forever Fallen* by Joshua Wanisko.

"My initial shortlist was over 100 titles," says Ian. But what swung it for Josh is that it's both a great character story, while also riffing on aspects from *Doctor Who* that have never been fully explored. How many times has the Doctor – Mr 'No Second Chances' – offered someone that one single opportunity to step away from the destructive brink? What happens if someone takes him up on that? I loved it as an idea, and Josh's writing not only got the Seventh Doctor wonderfully, but matched him against just as strong a character – Sean Calvin."

WRITTEN BY Joshua Wanisko

NARRATED BY Nicholas Briggs

FEATURING The Seventh Doctor

"This is a story where the Doctor can fail," Joshua emphasises. "The Doctor will thwart Sean if he returns to his dreams of conquest; but when the time comes for Sean to make his decision about who he is going to be, all the Doctor can do is step back and allow him to make that choice. Or to put it another way: 'Just go forward in all your beliefs, and prove to me that I am not mistaken in mine...'" **DAN TOSTEVIN**

AUDIO READING **BIG FINISH** **RRP** £2.99 (download only)
RELEASED JANUARY 2017

The World Beyond the Trees

Nicola Walker – who plays Eighth Doctor companion Liv Chenka in the ongoing *Doom Coalition* audio plays – steps into the *Short Trips* range as narrator of an epistolary short story, as Liv recounts a recent adventure to her beloved dad.

"I've always been interested in the Liv Chenka story," enthuses writer Jonathan Barnes. "She's a great Nick Briggs creation, and Nicola Walker is such a terrific actress. I wanted to give her something to do that would be worthy of her talents, so that's why it's in the first person. I listened over and over again to her initial monologue in *Dark Eyes 2* [2014], which starts off as a Liv story into which the Doctor is parachuted. The challenge was to make it quite plain, because she's a scientist, so she's quite clipped, she's quite no-nonsense."

Jonathan Barnes and Nicola Walker.

"The day before we recorded it," says Nicola, "we'd been recording *Absent Friends* [an episode of *Doom Coalition 3*], which was all about her dead father, and this was almost like her writing a love letter to him. At the end, she says, 'It never gets any better, does it? It never goes away, this feeling of having lost you', so it all tied in, and it was a really great way of working."

WRITTEN BY Jonathan Barnes

NARRATED BY Nicola Walker

FEATURING The Eighth Doctor and Liv Chenka

"It's certainly about the quality of not having said goodbye to somebody, which is where it ties in with *Doom Coalition*," Jonathan agrees. "It's something that everyone's experienced in some form."

"But it's not sentimental, and it's not appallingly depressing!" Nicola laughs. "By the end of the story, I think she gets to a place of hope, so it's quite positive; it's almost upbeat, by the end. But the story starts with Liv having a very vivid dream where the Doctor comes to her and gives her some information – and then she wakes up, and it becomes apparent that something very, very strange has happened. It's almost as if everyone around her has gone into some sort of emotional shutdown. They are conscious, but they are not present in their bodies."

"What she doesn't quite realise is that she's occupying just the margins of a great big event," adds Jonathan. "That always interests me – the stories in the margins – and it's something the short story form really lends itself to. I was thinking about that comic book *Marvels*, by Kurt Busiek and Alex Ross, which was all about the Marvel universe seen from the eyes of someone on the street. But for Liv, it's this huge experience – this really strange, vivid, potent, dreamlike experience – which gets her thinking about her past…" **DAN TOSTEVIN**

AUDIO DRAMA **BIG FINISH** **RRP** £20 (CD), £15 (download)
RELEASED JANUARY 2017

Torchwood One: Before the Fall

When *Torchwood* began in 2006, we were introduced to Torchwood Three, the institute's Cardiff branch, manned by a ramshackle band of misfits in a grimy underground base. It was a stark contrast to the gleaming offices of Torchwood One, based in Canary Wharf, which the Tenth Doctor had visited earlier that year in the *Doctor Who* episodes *Army of Ghosts* and *Doomsday*.

The three-part audio drama *Torchwood One: Before the Fall* takes place during that London office's glory days, with *Doctor Who*'s Tracy-Ann Oberman reprising the role of its boss, Yvonne Hartman, alongside *Torchwood*'s Gareth David-Lloyd as a young Ianto Jones.

"This has much more of a corporate feel to it," observes Gareth. "It's a big skyscraper with hundreds of employees, and everybody's buzzing around, whereas Torchwood Cardiff felt very much like a group of people sat around figuring out what to do. So this one's a lot more of an efficient, professional environment, I'd say, than the pizza-eating, beer-drinking Cardiff team!"

"This is Yvonne in her black suit, looking out over Canary Wharf, over the sights of London," Tracy nods. "This is Yvonne very happily going into the Houses of Parliament and having meetings with ministers. You wouldn't cross her, because she's terrifying, but she also loves you, and Torchwood is her family."

WRITTEN BY Joseph Lidster, Jenny T Colgan, Matt Fitton

STARRING

Tracy-Ann Oberman.....Yvonne Hartman
Gareth David-Lloyd.............Ianto Jones

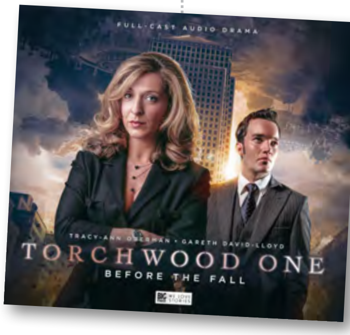
We discover that family through Rachel Allan, a new recruit played by Sophie Winkleman.

"This is obviously a Torchwood that we haven't seen much of before, so Rachel is the everyman character," reveals director Barnaby Edwards. "She's slightly nerdy, she's slightly useless, and we enter the story through her, on her first day of work at Torchwood One. She gradually gets her feet in the door and becomes a major figure within the organisation."

"Rachel is charming and funny and sweet and rubbish, but also clever," Tracy elaborates. "Yvonne takes her under her wing and promotes her, and this could be a young Yvonne in the making."

The story shows us new sides of Yvonne and Ianto.

"Ianto is a lot freer," Gareth explains. "He's got this exciting new job, and he's wide-eyed and enthusiastic. And of course, he's a lot less guarded – he's not hiding any whopping secrets like Cyber-girls in the basement! It's lovely to see this relaxed, naïve side of his personality. It's a breath of fresh air; you can have a bit more fun with it." **DAN TOSTEVIN**



UPCOMING RELEASES

DVD/BLU-RAY

MONDAY 2 JANUARY

■ ***Class: Series One*** BBC Worldwide, £13.50 (DVD), £17.99 (Blu-ray)

AUDIOS

DECEMBER RELEASES

■ ***Absolute Power*** [Sixth Doctor] by Jamie Anderson Big Finish, £14.99 (CD), £12.99 (download)

■ ***Cold Fusion*** [Fifth and Seventh Doctors] by Lance Parkin. Big Finish, £16.99 (CD), £14.99 (download)

■ ***Original Sin*** [Seventh Doctor] by Andy Lane, adapted by John Dorney. Big Finish, £14.99 (CD), £12.99 (download)

■ ***The Sontarans*** [First Doctor] by Simon Guerrier. Big Finish, £14.99 (CD), £10.99 (download)

■ ***Quicksilver*** [Sixth Doctor] by Matt Fitton. Big Finish, £14.99 (CD), £12.99 (download)

■ ***The Hesitation Deviation*** [Seventh Doctor] by James Goss, read by Lisa Bowerman. Big Finish, £2.99 (download)

■ ***Forever Fallen*** [Seventh Doctor] by Joshua Wanisko, read by Nicholas Briggs. Big Finish, free (download)

THURSDAY 5 JANUARY

■ ***The Lost Angel*** [Twelfth Doctor] by George Mann & Cavan Scott, read by Kerry Shale. BBC Audio, £10.99 (CD)

■ ***The Pirate Planet*** [Fourth Doctor] by Douglas Adams & James Goss, read by Jon Culshaw. BBC Audio, £25 (CD)

JANUARY RELEASES

■ ***The Star Men*** [Fifth Doctor] by Andrew Smith. Big Finish, £14.99 (CD), £12.99 (download)

■ ***The Beast of Kravenos*** [Fourth Doctor] by Justin Richards. Big Finish, £10.99 (CD), £8.99 (download)

■ ***Torchwood One: Before the Fall*** by Joseph Lidster, Jenny T Colgan and Matt Fitton. Big Finish, £20 (CD), £15 (download)

■ ***The Diary of River Song Series Two*** by Guy Adams, John Dorney, James Goss & Matt Fitton. Big Finish, £23 (CD), £20 (download)

■ ***The World Beyond the Trees*** [Eighth Doctor] by Jonathan Barnes, read by Nicola Walker. Big Finish, £2.99 (download)

BOOK

THURSDAY 5 JANUARY

■ ***The Pirate Planet*** [Fourth Doctor] by Douglas Adams & James Goss. BBC Books, £16.99

MAGAZINES

THURSDAY 5 JANUARY

■ ***Doctor Who Adventures* Issue 21** Panini, £3.99

THURSDAY 12 JANUARY

■ **DWM Issue 508** Panini, £5.99

The Watcher's Chronometrically Cryptic…

Christmas Quiz

So that was 2016 then. What a year, eh? As you know, here at **DWM** we maintain a strictly impartial stance on all matters related to having an opinion about anything whatsoever, so I'll leave you to insert your own run-down of The Worst Things That Happened in 2016. However, I'm confidently guessing that among them will be what was obviously the most horrific of all the catastrophes that befell the human race in this disaster-prone year: there was no new series of *Doctor Who*!

This calamity presents your friendly neighbourhood Watcher with an unfamiliar challenge. As you know, at this time of year it is my custom to offer up a brightly-wrapped parcel of seasonal mindbenders to tantalise your tinsel, confuse your crackers and mystify your mince pies. Furthermore, it is my habit to hang my quizzical baubles upon the metaphorical tree that is the latest season of *Doctor Who*. But this year there hasn't been one. Oh dear. What to do?

Fear not, my little sagacities. I am not proposing to waste your time by dwelling in detail on what might have been. Instead, I intend to adumbrate six typical instances from separate epistopic interfaces of the spectrum. For ease of reference, let us label them with the first six letters of the alphabet. So here's how it works: in order to answer the 50 questions that follow, you must unlock what exactly it is that the letters A to F represent. Once you've cracked the code, it will all make sense. Honest. The only clue you're getting is that, not unlike the Key to Time, the six segments are chronometrically connected. What fun.

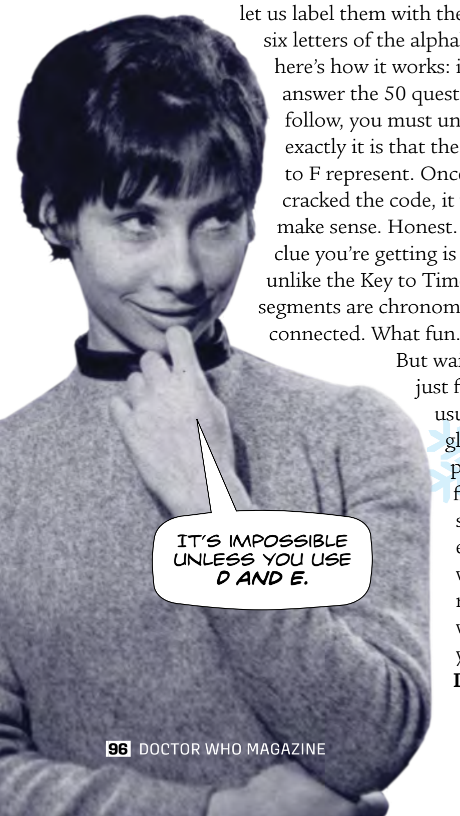
But wait, it's not just fun – as usual, we have glittering prizes. The five highest-scoring entries will be rewarded with a year's free **DWM** subscription. To be in with a chance, simply send your answers to the usual address, clearly marked 'CHRISTMAS QUIZ' on your envelope or email subject line, and not forgetting to include your postal address. The closing date is 5 January 2017, otherwise known as Twelfth Night. Or what you will.

Right then. Are we sitting comfortably? Pour yourself a glass of something nice, arm yourself with a bowl of nuts, and let's get cracking.

And a Happy Christmas to all of you at home!

The Watcher

POLICE PUBLIC CALL BOX
POLICE TELEPHONE FREE FOR USE OF PUBLIC ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY OFFICERS & CARS RESPOND TO ALL CALLS PULL TO OPEN


IT'S IMPOSSIBLE UNLESS YOU USE D AND E.

A
B
C
D
CAN YOU 'C' HOW THIS WORKS, PERI, 'A'?

LETTERS AND NUMBERS

Okay, here goes. The first five questions should help you to work out what the letters represent, and after that it's plain sailing!

1 If **A** has 46, **C** and **E** have 14 each, and **D** and **F** have just one apiece, how many does **B** have?
2 What happens for the first time in **A**, and for the seventh time in **D**?
3 Who arrive for four in **A**, and return for four in **E**?
4 What does the Doctor meet lots of in **B** and **C**, but meets only one apiece in **A** and **D**, and none at all in **E**?
5 Who is the second in **B**, the fourth in **C**, and the fifth and sixth in **D**?

TITLE TATTLE

6 What spells doom in **A** and **B** respectively?
7 What connects the sky in **A** and the age in **E**?
8 What does the Doctor do in both **A** and **F**?
9 What connects **B**'s hand and **E**'s her?
10 What is abandoned and tenth in **A**, and impossible in **E**?

CONNECTIONS

11 The Doctor is saddled with what challenge in **B** and **E**?
12 What befalls Charles and Arnold in **B**, and Ruth in **C**?
13 What cerebral procedure occurs in **B**, **C** and **E**?
14 Which working title from **E** sounds like an alien from **A**?
15 What unused storyline from **B** is the opposite of a sneak peek from **F**?

LOCATION, LOCATION, LOCATION

16 What geographical extremity is visited in **A** and **B**?
17 When do **A** and **E** travel north of the border?
18 What was entered for the first time in **B**, and for the third time in **C**?
19 Beyond British shores, which famous cities are visited in (a) **D**; (b) **F**; (c) **A** and **E**?
20 What kind of location is the setting for illegal activity in **A**, a sorrowful interrogation in **C**, and an emotional farewell in **E**?

COMINGS AND GOINGS

21 Who departs in **B** and returns in **E**?
22 What makes its debut in **B**, prior to a similar makeover in **D**?
23 After 11 years by the seaside, which rogues' gallery failed to return in **C**?
24 What **A** classic was given a new lease of life in **F**?
25 When does **A** give us a glimpse of **C**?

PURELY HONORARY

Who, all similarly qualified...

26 Is a silent cinema alias in **A**?
27 Comes from South Bend in **B**?
28 Changes a few minds in **C**?
29 Is summoned from one theatre to another in **D**?
30 Fails to get Geneva's approval in **E**?
31 Is a Mexican alias in **F**?
32 Offers the Doctor a rap on the cranium in **A**?
33 Boasts about blasting the Doctor with lasers in **D**?
34 Falls under the influence and takes a plunge in **B**?
35 Finds a different kind of plunge to be a draining experience in **E**?

TAKE A LETTER

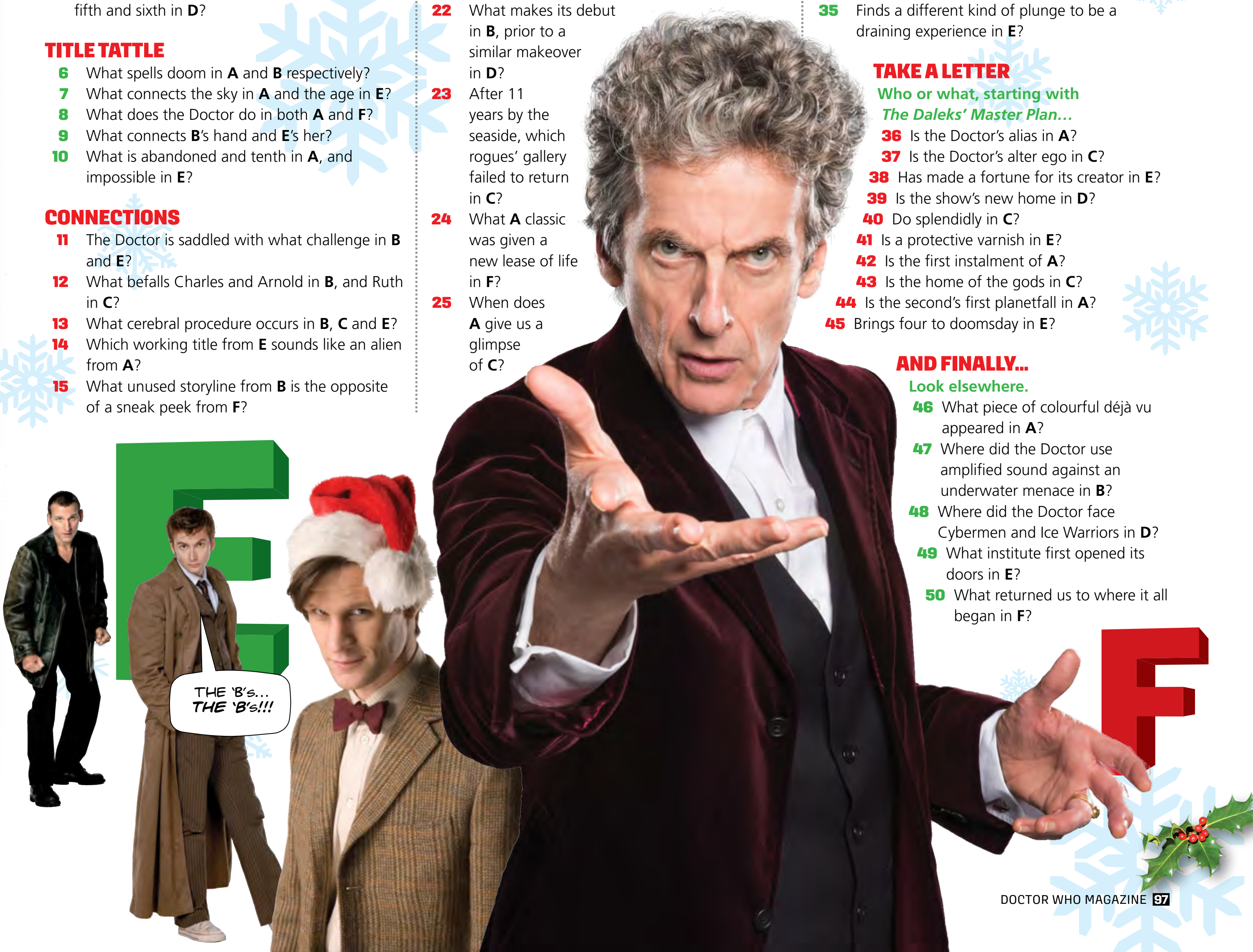
Who or what, starting with *The Daleks' Master Plan*...

36 Is the Doctor's alias in **A**?
37 Is the Doctor's alter ego in **C**?
38 Has made a fortune for its creator in **E**?
39 Is the show's new home in **D**?
40 Do splendidly in **C**?
41 Is a protective varnish in **E**?
42 Is the first instalment of **A**?
43 Is the home of the gods in **C**?
44 Is the second's first planetfall in **A**?
45 Brings four to doomsday in **E**?

AND FINALLY...

Look elsewhere.

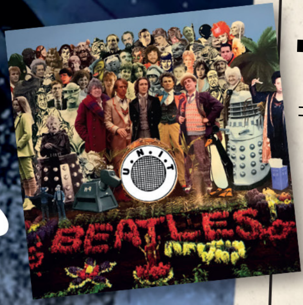
46 What piece of colourful déjà vu appeared in **A**?
47 Where did the Doctor use amplified sound against an underwater menace in **B**?
48 Where did the Doctor face Cybermen and Ice Warriors in **D**?
49 What institute first opened its doors in **E**?
50 What returned us to where it all began in **F**?



Wotcha!

The page that is straight from a funny farm, if you ask me.

BY **THE WATCHER**



The Beatles TOP TEN

▲ SGT BENTON'S LONELY ▲
HEARTS CLUB BAND
▲ HEY OOD ▲
▼ WE CAN QUARK IT OUT ▼
▲ SPRIGHTLY YELLOW ▲
SUBMARINE
▼ JACKIE LANE ▼
▲ BABY YOU'RE A MARSHMAN ▲
▼ WHEN I'M D84 ▼
▼ OLD MOTHER SHOULD KNOW ▼
▲ OB-LA-DI-OB-LA-DALEK ▲
▼ WHILE MY GUITAR ▼
GENTLY MEEPS

A History of Doctor Who in 100 Objects...

#76

THE RESET BUTTON

Let us begin this month's disquisition in the suitably seasonal surroundings of *The Feast of Steven*, *Doctor Who*'s first ever Christmas Special. Perhaps the most striking feature of the seventh episode of *The Daleks' Master Plan* is that it doesn't actually have any Daleks in it, a state of affairs which reportedly arose from the proposition that the Doctor's arch-enemies were too nasty to invade the nation's living rooms on Christmas Day. Thus it comes to pass that one of *Doctor Who*'s grittiest and most death-strewn serials has the audacity simply to jettison the Daleks for a week in favour of some knockabout comedy.

It's not just the story that forgets about the Daleks: the characters do too. Halfway through *The Feast of Steven*, during a brief TARDIS interlude between the hilarious police station sequence and the no less rib-tickling silent movie segment, the Doctor idly mentions the plot, whereupon Sara pipes up with a chirpy "Oh, I'd forgotten about the Daleks!" Yes, that's right: give Space Agent Sara Kingdom ten minutes in a comedy police station and hey presto, that whole pesky business of the Daleks invading the galaxy with a bunch of interplanetary henchmen led by Mavic Chen who has betrayed the human race and tricked her into murdering her own brother… pouf! Quite gone from her head.

Sara Kingdom: forgetful.

Mind you, this isn't the first brain-wipe that Sara Kingdom undergoes during her brief time with the Doctor. A couple of episodes earlier on the planet Mira, having been apprised of the whole Chen/Daleks/Bret situation, she steps out of shot for a few moments and returns with a character transplant, transforming from ruthless unsmiling "Aim for the head" space agent to generic girly *Doctor Who* assistant in slightly less time than it took you to read this sentence.

And there's worse to come: ultimately Sara's very existence falls victim to the unforgiving nature of *Doctor Who*'s format. The final episode of *The Daleks' Master Plan* climaxes in a dustbowl of horror as Sara ages to death before our eyes, and the Doctor and Steven count the terrible cost of defeating the Daleks before beating a morose retreat in the TARDIS – but by the time they materialise in Paris a week later, the Doctor is chuckling away as usual. Sara is never mentioned again.

Doctor Who has always walked this tightrope: every now and then, after a particularly dramatic or emotional upheaval, the show has little option but to take a deep breath and hit the reset button. A notorious example is *Time-Flight's* attempt to cope with Adric's death: a quick homily from the Doctor, and then on with the show. Killing off companions isn't the only thing that early eighties *Doctor Who* shares with the Hartnell era: they both showcase *Doctor Who* is at its most soapy, all mealtimes and bickering and TARDIS bedrooms, and little cliffhangers linking the stories. Perhaps it's no surprise, then, that these two eras reach so often for the reset button. It's a soap opera necessity. Gareth Roberts tells me that when he worked on *Coronation Street* in the 1990s, such moments were known as 'Rita's gear shifts', in honour of a storyline in which Alma Baldwin was rescued from the canal after an attempted murder. Two episodes later, she was back in the Rovers' Return, where Rita asked her, "You all right, chuck?" – and that was it. Never mentioned again.

Modern-day *Doctor Who* has attempted to avoid Rita's gear shifts by observing long-term character development, but the baroque tortures it has instead visited upon its regulars are quite new. Many companions over the years have confronted bereavement, often with startling ease ("That face, I hate it!" is pretty much all we get from Nyssa after the Master kills her father and, er, steals his face), but no companion of old ever had to deal with the emotional avalanche of births, marriages and deaths unleashed on the likes of Amy and Clara – or indeed Rory who, by the time he marries Amy, has already been killed, reinvented as an Auton, lived for 1,894 years, and then been restored to human life again, or something. All things considered, he copes jolly well.

Last month we remarked on the peculiarity of Nyssa's farewell, in which she goes so far as to say she has "enjoyed every moment" of her adventures. Taking her leave a year later, Tegan implies the same: "It's stopped being fun, Doctor," she explains. Oh yes? And when precisely did it start being fun? When your aunt's car broke down on the Barnet bypass? When she was murdered? When you were possessed by a psychic snake? When a giant guppy nearly gave you the bubonic plague? Do tell.

IN A NUTSHELL: Oh, I'd forgotten about the Daleks.

WHAT A LOAD OF RUBEISH

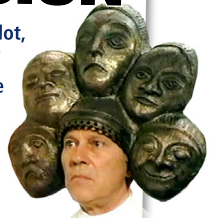
The short-sighted scientist opens the corniest crackers in the cosmos.

YOUNG MAN, YOU'RE IN THE WRONG GEAR!
YOU CAN TALK. HARTNELL NEVER WORE GLOVES LIKE THAT.

VERDICT:
"He's right, you know."

THE Six Faces OF DELUSION

They're an interesting lot, the cast of *The Daleks' Master Plan*. Which five of the following are true, and which one is a total fib that I've just made up?

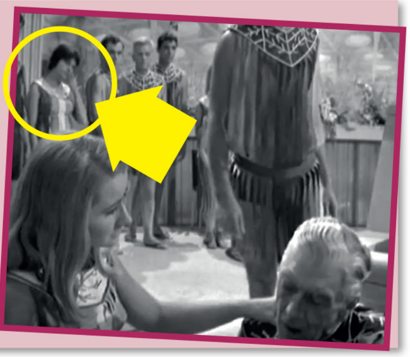


Answer revealed at the bottom of the page.

1. Kenneth Thornett, who played the Detective Inspector in *The Feast of Steven*, wrote the lyrics of Helen Shapiro's 1961 chart-topper *Walkin' Back to Happiness*.
2. Royston Tickner, who played Hollywood director Steinberger P Green, was once a lighthouse keeper.
3. Douglas Sheldon, who played Kirksen the Katarina Killer, was a pop singer who had three hit singles in the early 1960s.
4. Bruce Wightman, who played cricket commentator Scott, founded the Dracula Society and ran guided Dracula tours in Romania.
5. Maurice Browning, who played Mavic Chen's sidekick Karlton, was personal secretary to the *Carry On* star Hattie Jacques.
6. Peter Butterworth, who played the Meddling Monk, failed an audition for the 1950 film *The Wooden Horse*, despite its being the story of a real-life POW escape attempt in which he had actually participated.

SUPPORTING ARTIST of the month

When shooting a TV drama, it's always important to run those last-minute checks on costume and make-up. That said, 'last-minute' generally refers to some point before the director calls 'Action'. We're at the end of the first episode of *The Ark*, and things are looking pretty grave for the future of the human race. A Monoid has succumbed to Dodo's cold, and now the Commander has been taken ill. "He may well die," announces Zentos apocalyptically, "but then again, so might all of us. In which case, it was pointless leaving." Under the circumstances, you'd expect the onlookers to be pretty much agog. But not the lady in the background behind Mellium. She has more important things on her mind, like checking that her skirt is hanging nicely, followed by a crafty pick of the nose. And cue the cliffhanger music.



The Six Faces of Delusion: Number 1 is an utter fabrication. The others are all true.

NEXT Issue...

BBC

DOCTOR WHO MAGAZINE GOES BACK TO THE 1970s!

IT'S A 70s SPECTACULAR! KATY MANNING! MARK GATISS! TERRANCE DICKS! THE BRAIN OF MORBIUS! THE TWELFTH DOCTOR CELEBRATES NEW YEAR 1973!

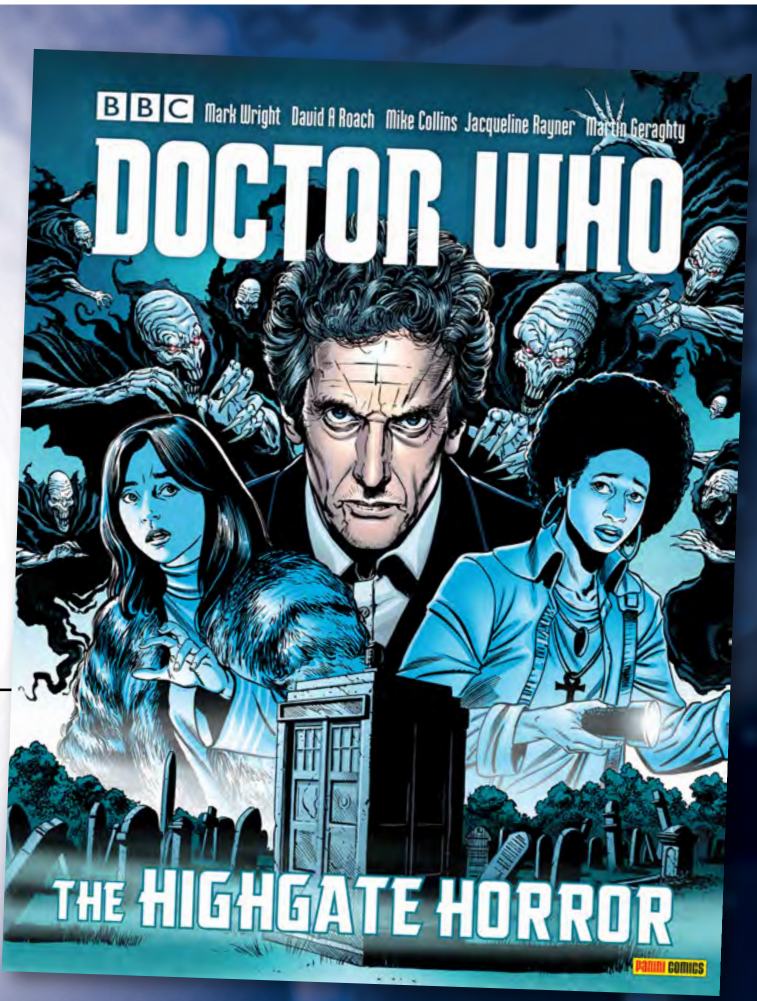
DWM 508 available at WHSmith, newsagents and comic shops from 12 January 2017 price £5.99

OUT NOW!

THE HIGHGATE HORROR

A TWELFTH DOCTOR COMIC COLLECTION

BY MARK WRIGHT, DAVID A ROACH, JACQUELINE RAYNER AND MARTIN GERAGHTY


BBC
Mark Wright David A Roach Mike Collins Jacqueline Rayner Martin Geraghty
DOCTOR WHO
THE HIGHGATE HORROR
Panini Comics

ALSO CURRENTLY AVAILABLE

DOCTOR WHO
THE CRUEL SEA

DOCTOR WHO
THE BLOOD OF AZRAEL

DOCTOR WHO
THE GOOD SOLDIER

DOCTOR WHO
EYE OF TORMENT

DOCTOR WHO
EVENING'S EMPIRE

BRAND NEW AUDIO ADVENTURES IN TIME AND SPACE

BBC

DOCTOR WHO

THE EARLY ADVENTURES

SERIES THREE

THE AGE OF ENDURANCE
OUT NOW!

THE FIFTH TRAVELLER
OUT NOW!

THE RAVELLI CONSPIRACY
OUT NOW!

THE SONTARANS
OUT DECEMBER!

ON CD AND DOWNLOAD FROM BIGFINISH.COM

WWW.BIGFINISH.COM @BIGFINISH THEBIGFINISH

BIG FINISH WE LOVE STORIES

BBC

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS and DALEKS (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2009. The Sontarans created by Robert Holmes and used under licence.

BBC
DOCTOR WHO
MAGAZINE™

BBC
DOCTOR WHO
MAGAZINE™
POLICE PUBLIC CALL BOX
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
PULL TO OPEN

FREE!
DOUBLE-SIDED
POSTER!

WIN! **DVDs! CDs! BOOKS! METAL MINIATURES!**

DOCTOR WHO
MYTH MAKERS
Running Through Corridors
THE HIGHGATE HORROR
TWELVE DOCTORS OF CHRISTMAS
VORTEX

BBC

THE OFFICIAL MAGAZINE OF THE BBC TELEVISION SERIES

DOCTOR WHO MAGAZINE™

panini magazines

ISSUE 507
January 2017

Is it a bird?
Is it a plane?
NO! It's the
100-page
Christmas
DWM!

Fairytale of New York

Super coverage of the magical Christmas Special

THE RETURN OF DOCTOR MYSTERIO

NEW INTERVIEWS! NEW PICTURES! NEW LOOK!

WARNING! Plastic bags can be dangerous! To avoid danger of suffocation please keep this bag away from babies and young children.

BBC

BBC

DOCTOR WHO
MAGAZINE™

panini magazines

FREE! MASSIVE POSTER!

BBC
DOCTOR WHO
MAGAZINE
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
PULL TO OPEN

BBC
DOCTOR WHO
MAGAZINE